

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3841.

SATURDAY, JUNE 8, 1901.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

THE ROYAL SOCIETY OF PAINTERS in
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Gallery). 130th SUMMER EXHIBITION NOW OPEN from 10 to 6.
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sion, including Catalogue, 1s.

ROYAL SOCIETY OF LITERATURE, 20,
Hanover Square.—JUNE 12, 4.30 p.m., Paper by J. CHURTON
COLLINS, Esq., M.A. F.R.S.L., on 'Some Curiosities of Criticism.'
E. W. BRABROOK, Esq., C.B., Vice-President, in the Chair.
PERCY W. AMES, Secretary.

VILLON SOCIETY.—Mr. JOHN PAYNE'S
COMPLETE METRICAL TRANSLATION (the first ever made)
of the DIVAN of the great Persian Poet HAFIZ is now in the
binders' hands, and will shortly be ready for issue.—Prospectuses and
Subscription Forms can be obtained from the Hon. Sec., ALFRED
FORMAN, Esq., 49, Comeragh Road, West Kensington, W.

READERS' DINNER.—The READERS'
DINNER, postponed from April 27, will be held at the HOTEL
CECIL on SATURDAY, JUNE 16, Mr. SHERIFF LAWRENCE, M.P.,
in the chair. Donations towards the completion of READERS'
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E. J. GOWEN, Clerk of the Council.
Town Hall, Walthamstow, June 4th, 1901.

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(University of London).
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The COUNCIL are about to appoint a LADY as SECRETARY.—
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GEORGE H. HELLIS, Clerk to the Governors.

Appleby, May 27, 1901.

THE NOTTINGHAM HIGH SCHOOL.

The Governors of this School invite applications for the Office of
HEAD MASTER, vacant by the election of Dr. James Gow to West-
minster School.
Particulars of the appointment may be obtained from the under-
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1901.
EDWARD H. FRASER, Clerk to the Governors.
King Street, Nottingham.

UNIVERSITY COLLEGE, SHEFFIELD.—The
Council intend to appoint a PROFESSOR of FRENCH and
a PROFESSOR of GERMAN, to begin work in OCTOBER. Details will
be announced later.

THE OWENS COLLEGE.—PROFESSORSHIP
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S. CHAFFERS, Registrar.

THE OWENS COLLEGE, MANCHESTER.

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S. CHAFFERS, Registrar.

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the purpose to note a few of the points which occur to a reader.

Italy seems, in the first place, to be suffering, like most of the nations of the world—at any rate the chief of them—from the reaction which follows the decision of a great issue. There, as elsewhere, the age

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our thoughts are apt to stray across the Atlantic, if, indeed, they do not rest nearer home. Political legislation has, indeed, done nearly all that it can do at present. The electoral law, for example, is not unfair: a rent of 2s. 6d. a week confers a vote. Taxation might no doubt be put on a footing less oppressive to the poorer classes; especially the iniquitous salt tax, under which it is a criminal offence to dip a bucket of water out of the sea, ought to be abolished. Why do not the electors put a majority into Parliament pledged to abolish the tax? is an obvious inquiry. Because, it would seem, they do not yet know their power. Only 7 per cent., our authors tell us, have the vote so far. Illiteracy disfranchises a large number; indifference and clerical influence keep many more from claiming it. As in Dante's days, the question must still be put,

Le leggi son, ma chi pon mano ad esse?

and the answer would seem to be the same, "Nullo." Nor is the reason so very different, if the accepted interpretation of the poet's following metaphor be correct. Now, as then, the root of the trouble is the want of character in those who should guide. When ministers employ illegal secret societies as electioneering agencies, or release persons accused of murder and forgery in order to profit by their influence at the polls; when registers are tampered with in the revision courts; when the secret service funds of the Government go largely in bribing electors—can we wonder that a bank director should find murder (with the connivance of the police) the most convenient mode of preventing awkward revelations on the part of a colleague, or—to take the other end of the criminal scale—that railway officials should eke out insufficient salaries by the plunder of passengers' luggage? Education will doubtless do much, but at present, say our authors, "education is the gloomiest chapter in Italian social history":—

"There is, and always has been, plenty of interest in education and a great deal too much theory. But a vicious system has spoilt all.

There has been little consistency in law or policy.....Money has been stinted, and State and communes, lavish in all else, have economized in the most fruitful of national investments. Parliament, which has thrown away its millions on the army and unproductive public works, doles its pittance to the schools with a miser's hand, has strangled evening schools by withdrawing most of its grants [surely we heard something like this in connexion with the not very Italian-sounding name of Cockerton], has cut down the army schools, which at one time taught nearly every conscript to read and write."

Presently the authors, we fear, grow sarcastic; or is it merely that they happen to know Montecitorio better than Whitehall? This is what they say:—

"The Ministry of Education, compared with ours, is a pale ghost of authority. It indeed drafts laws, showers codes and circulars..... does something to protect the teachers, and has its small army of inspectors.....But it does nothing to enforce compulsory attendance [here that particular form of neglect is left to the magistrates], little to bring defaulting authorities to book."

Really, we hope this will not meet the eye of our own educational authorities; for this admirable degree of inefficiency is attained at a cost to the Budget of 500,000l. only. We turn the page, and read:—

"The communes are the bitterest enemies of the people's schools. Alike in North and South the majority of the men who administer them and the greater part of the well-to-do hate and oppose popular education.....Sometimes they see in it a levelling force, which frightens them, or cannot brook that the peasant's son should sit on the same benches as their own. The chief syndics hardly conceal their hostility under the specious pretext that an ignorant working man is more submissive."

What says the poet?—

I was never out of England—it's as if I saw it all.

It is a melancholy picture; the more so because in the highest education Italy was the pioneer to Europe, and still possesses the institutions which were her glory in the Middle Ages. Out of her twenty-one universities, eleven can boast a career of over six centuries; and twenty-three thousand students are, or might be, getting the benefits of university education. But here again incompetent or dishonest officialism has brought about a state of things hardly to be distinguished from anarchy:—

"The perverse regulations that the State has imposed confine the subjects of examination to those taught in completed courses of lectures. If the students can succeed in getting a class closed before the end of term, there is one subject the less to be examined in. And very thoroughly they carry out the programme. Any student may attend any course of lectures, and a professor suddenly finds his class invaded by a mob of young men determined to break it up. The police cannot enter without the consent of the Rector, and the Rector shrinks from action which seems to reflect on his own power to keep order. The class is closed by ministerial order, and the students triumph.....Few things are more painful than the cowardice which deters Ministers and Parliament from the drastic remedies that are needed to discipline the idle and unruly students."

Yet the authors do not despair. There is, as they point out, good enough stuff in Italy. The Italian of the lower classes is not—as foreigners, generalizing from the specimens whom they see in the regular tourist resorts, are apt to assume (as though the cadger were not universal)—naturally an

idle person. He is, indeed, not imaginative; mentally he may perhaps be called indolent. Rather than be at the trouble of changing the antiquated methods of cultivation which have put Italy as a corn-growing country behind every country in Europe except Russia, the large farmer looks to a rise in the duty on corn as a means to make his land pay. The Italian artisan, again, "requires perhaps rather more supervision than the Englishman or the German, but he is quick, intelligent, sober, easily adapting himself to new methods and new machinery." He does not, perhaps, get through so much in a given time as the Teutonic workman, but he will work longer hours, and he costs far less to keep. It is doubtless for this reason that "the Italians are the navvies of the Continent: they have pierced the tunnels of the Alps; they have built the harbours of Calais and Marseilles; they have made the railways through a large slice of Europe": for this reason also, it is to be feared, he is "bitterly hated by the native workman." An interesting subject, by the way, for a supplementary chapter to this book would be a study of the different ways in which the Italian is received in different countries. The German, in the south at all events, regards him with a somewhat contemptuous forbearance, not unmingled with distrust; the Frenchman dislikes him to the point of occasional homicide; the Spaniard, it would seem, assimilates him. Italians are swarming into South America at the rate of over 100,000 a year. Already they form more than a third of the population of Buenos Ayres, and do most of its trade. "The Italian vine-growers of Mendoza and San Juan and Buenos Ayres produce every year 33,000,000 gallons of wine." At the same time the Italian, while retaining his native tongue and customs, is content to be the citizen of another country.

Meantime in Italy itself there are signs of better things. The Socialist group, now welded by persecution into one party with Radicals and Republicans,

"alone among Italian parties stands boldly for purity of public life, and while well-meaning men of Right and Left have touched corruption with a trembling hand, the 'Socialists' have smitten and spared not."

They "stand out as the champions of constitutional right and of a very practical political programme"—a programme which, in the judgment of so temperate a witness as Prof. Villari, "every sensible man could endorse almost in its entirety." In the other direction signs are apparent of improvement in the relations between Church and State. "There is an increasing good feeling growing up," and it seems not unlikely that if not the present Pope, at all events his successor, will remove the *non expedit* which now makes it difficult for a conscientious Catholic to do his duty as a citizen.

The authors do not allow themselves many purple patches; but Mr. King's gift for touching off a portrait in a few strokes, which readers of his 'History of Italian Unity' will remember, makes itself apparent. Take this of Leo XIII. :—

"A strong but not a very strong man, with very fixed ideas, with great industry and command of details; a good man, but more statesman than saint, without any deep affection or spirituality."

Yet after all, on the authors' own showing, his reign is ending with things in a more hopeful state than he found them in; and his successor, if he be of the same stamp, may at least help

Sanar le piaghe c' hanno Italia morta.

Literature is treated in a concluding chapter briefly but sensibly. The authors are alive to what can only be called the degraded condition of imaginative literature at present in Italy—when, at all events to foreign readers, D'Annunzio and Stecchetti are among its most representative names. It is perhaps gratifying to reflect that both of these are fictitious, as though the writers who masquerade under them had some respect left for their doubtless highly respectable patronymics. Probably, too, they fill a smaller space in the field of view of their fellow-countrymen than foreigners realize. "The essentially practical nature of the Italian genius" has other things to attend to than verses "penetrated by an ostentatious carnality and irreverence," or novels which "are essentially studies in mental and sexual pathology." After all, Italy has a Fogazzaro and a De Amicis, besides others whose works decent people can let lie on their tables; and here, as elsewhere, self-respect will grow with improved education.

Records of the Borough of Leicester. Edited by Mary Bateson. Vol. II. (Cambridge, University Press.)

MISS BATESON in this second volume has well sustained the repute that was gained by the first instalment of the valuable records of the borough of Leicester. The annotated extracts here printed from the corporation archives extend from 1327 to 1509, but with an unfortunate and prolonged gap. From 1380 to 1455 there is only a single dated record of borough legislation, whilst all records of the proceedings of the Merchant Gild from 1380 to 1465 are missing.

The introduction, of sixty pages, is a valuable and lucid account, based on the archives, of the relations of the burgesses to the king and to their lord, and of the general government of the town from the beginning of the reign of Edward III. to the end of that of Henry VII. The exceptional position of Leicester as part of the earldom and afterwards of the duchy of Lancaster naturally affected the character of its muniments. At a time when other boroughs might be able to show a fine series of royal charters, Leicester, notwithstanding the happy preservation of many of its early records, can produce but a single document of that character. During the long reign of Edward III. the only charter is one changing the date of the fair at the lord's request. In 1379 Richard II. granted an inspection of John's charter that confirmed to the borough a court of record for the conveyance of land. This exceptional action of the Crown towards Leicester came about through the king making an offer to confirm the borough charters in return for ship-money to equip a vessel of war, whereupon the borough officials seem to have sent in to the Patent Office the only royal charter that was of any real value. When Henry IV. came to the throne the

position of Leicester towards the Crown underwent a material change :—

"Its immediate lord has become king, and the town's relation to the sovereign is therefore two-sided; it is sometimes a public, sometimes a private relation. It was long before the possibility of using the double relation was wholly laid aside, and it is worth noting how uncertain it was in the fifteenth century whether the king would address the borough as its king or as its feudal lord."

It was as duke that Henry IV., in 1404, leased the farm of the borough to the burgesses; but it was as king that Henry V., when visiting the town in May, 1416, declared the men of his honour of Leicester exempt from toll. The lordship and sovereignty were, however, again divided for a time after the death of Henry V., when Leicester was settled on the dowager Queen Catherine, and subsequently formed part of the dowry of Margaret of Anjou; but on Edward IV.'s accession the double relation of the town to the throne was again established, and instances of the king acting towards the burgesses in each capacity can be cited. Under Henry VII. the Lancastrian lordship was maintained as a distinct reality, mainly no doubt, as pointed out by Miss Bateson, because the borough was a source of income. It is also specially noteworthy, and illustrative of the growth of national central power, that when Henry VII. took the grave step of changing the constitution of the borough so as to exclude the popular voice as declared in common assembly (under the plea of noisy demonstrations and "the multitude of the inhabitants being of little substance and no discretion"), he not only used his local authority as duke, but strengthened and endorsed his opinion by an Act of Parliament.

The story of the relations between the lord and the borough during the fourteenth and fifteenth centuries, and of the various franchises won by the burgesses, is excellently brought out in the introduction. Henry, Earl of Lancaster, who succeeded his rebel brother Thomas in 1324, is a prominent figure in the borough records, in consequence of his frequent residence at the castle of Leicester. At the opening of the reign of the young King Edward III. the town found itself in the thick of the struggle between the two rival parties in the State, the one under the leadership of the Earl of Lancaster as guardian of the king and chief of his council, the other under the sinister guidance of Queen Isabella and "Le Mortimer," as he is termed in the borough records of 1327. The town paid somewhat dearly for its privileges, for the mayoral accounts abound in payments made for the entertainment of the king and his suite and of the earl and his suite. After the failure of the queen's party the earl was usually in residence at Leicester, and it was customary for the town to make him considerable presents at the recurring great feasts of the year, and to treat his retinue to wine, cheese, pears, and nuts. In one year the earl received from the mayor two sesters of Cretan wine, price 8s.; a swan, 6s.; and a heron, 3s., at Christmas; twelve partridges, 2s., and lamprays to the value of 3s. 4d., at Quinquagesima; and a tun of wine at Whitsuntide, 5l. During the

same twelvemonth the mayor sent to the king at the abbey, for the feast of Quinquagesima, two kids, six partridges, and two gallons of Cretan wine; whilst the king's clerk and his retinue, coming to Leicester at the feast of St. Martin to collect the king's tenth, were entertained at dinner and supper, when six hens, one goose, and one porker were consumed, in addition to "Wodekoes, Feldfares, and Snypes." On the latter occasion the king's clerk received at the mayor's hand a pair of hose, valued at 2s. 6d.; and his chief attendant another pair, price 1s. 4d.

These archives also throw a flood of light on the finances and legislation of the borough, and particularly on the various changes in the governing body, as well as on the maintenance of the gates, walls, bridges, and gildhall (as it is now generally spelt), and the regulations of the social-religious guilds and the crafts. All these subjects are dealt with after a concise and clear fashion in the introduction. There are, however, disappointments in some directions where the historical student is inclined to look eagerly for further information. The Lollard struggle might naturally be supposed to gain fresh light from the carefully edited archives of such a borough, but the big gap from 1380 to 1455 is the very period when Lollard entries would probably appear.

By-laws for the purposes of securing sanitation and decency, so far as then understood, are of frequent occurrence and stringent in detail. Leicester seems to have been somewhat exceptional in such matters; possibly, we are inclined to think, from the frequent presence of royalty and the sojourning at the castle of those of royal blood. Henry of Lancaster granted the borough, in 1344, a site 60 ft. by 30 ft., on a waste place in the town on the water of the Soar, to build a common latrine, in the erection of which the burgesses spent the large sum of 7l. 4s. 7½d. This building was not the first of its kind. Orders were made to restrain wandering pigs in 1335-6, and these were increased in stringency soon after the great pestilence. It was ordained in 1355 that no pigs might wander within the four high streets leading to the gates, ringed or unringed, under pain of a penny for every foot; nor in lanes within the town unless they were ringed, under the like penalty. As an outcome of this latter regulation, John Sabyn, goldsmith, shortly after the enactment appeared at the Gildhall before the mayor and jurats charged, in conjunction with his son James, with flogging the town crier because he took their pigs wandering in the streets to the general nuisance. John denied for himself, but could not deny that James had committed this trespass. The result was that John pledged 20s. if ever he should again trespass. In 1467 wandering ducks were also prohibited anywhere within the gates. At this latter date a code of stringent by-laws with heavy penalties was adopted for keeping the streets clean from all manner of filth and corruption; the householders were ordered to hire carts to clear away dirt when necessary. It seems to have been a usual and rather cunning practice of Leicester housewives to wait for a rainy day to sweep their rooms, throwing the results out of the windows. This offence

was prohibited in 1467 under pain of imprisonment "as long as the Mayre lykes."

Every effort was also made to keep the peace. The general Act of 2 Edward III. c. 3, called forth by the Isabella-Mortimer disturbances, forbade in general terms men going forth armed, and gave the mayors of boroughs like power to deal with offenders that were given to justices in counties. The borough of Leicester localized and specially applied this Act by its ordinances of 1335-6, by which men were forbidden to go in armour by night or day; an offender was to be imprisoned until the king and the lord had done their wills upon him. In 1487, when the charter of Edward III. had given Leicester (later than most boroughs of importance) its own justices of the peace, the very first ordinance of the mayor and his fellow-magistrates amplified this provision. No armour was to be worn or weapon of any kind borne save in support of the mayor's authority, and countrymen were directed to leave their swords and staves at their inns. Infringement of this by-law was punished by forfeiture of the armour or weapon, and imprisonment at the mayor's discretion. From time to time a tariff of fines for creating frays was put forth, the market-day and market-place being specially protected, to secure peaceful trading and to give confidence to the countryside in frequenting the county town. For making a fray without drawing blood the fine was 20d., but if blood was drawn 3s. 4d.; and if these offences were committed in the market-place, or anywhere within the gates on market-day, the respective fines were 3s. 4d. and 6s. 8d.

For the most part Miss Bateson's conclusions, which are commendably few and cautious, seem quite sound, though now and again it is not possible to agree with her. For instance, with regard to the Black Death, reference is made to "the thinning of the town" through its operation, and a pretty confident opinion is expressed that the oft-cited local contemporary chronicler Canon Knighton, "judging from the evidence of the borough records," has been guilty of considerable exaggeration as to the losses sustained by Leicester. But the borough records of that date are exceedingly meagre, and a slender amount of evidence as to the town's finances and the entries of gild enrolments are inadequate premises on which to base such a supposition. Contrariwise, it would indeed be strange, in the light of modern investigation (irrespective of Knighton's definite numerical statements as to Leicester parishes), if a town such as this had not lost at least half its inhabitants. Careful study of the patent rolls, the inquisitions, and above all of the episcopal registers, tends to prove that the awful results of the plague of 1349 throughout England have not been exaggerated by the old chroniclers. Dr. Gasquet's painstaking book on 'The Great Pestilence' has established this. The Lincoln episcopal act books as to the mortality among the clergy have not been so carefully analyzed as those of Norwich have been by Dr. Jessopp, or those of Lichfield by Dr. Cox; but the writer of this notice has sufficient acquaintance at first hand with the Lincoln diocesan muniments to be able to say that the archdeaconry of

Leicester suffered most terribly—nearly, if not quite, as badly as any part of England.

A little more care might have better elucidated some of the more out-of-the-way words and phrases. For instance, *sloppum*, which occurs as a garment in 1378-9, is rightly rendered "slop," a word still in colloquial use and of special application in different parts of the country; but it surely in the fourteenth century never could have meant "loose trousers" as part of the equipment of a chaplain of the church of St. Michael!

The indexes, though fairly full, are provoking in arrangement. We thought it was now generally admitted that the less splitting up of indexes into sections the better, but here we have indexes of (1) the rarer words, of (2) streets and fields, of (3) names and places, and of (4) subjects. The last is distinctly incomplete; the reader will look in vain for any reference to the Black Death and several other important subjects treated of both in the introduction and in the transcripts of archives. Moreover, the confusion is made worse by giving both a contents list and a subject index to the first volume in the second; and they are unfortunately so printed that they cannot be removed for binding purposes to their right places in the first volume. This is a tiresome and awkward blunder that was not to be expected from the University Press.

Notwithstanding, however, a few slight drawbacks, Miss Bateson and the Corporation of Leicester are to be heartily congratulated on the production of two scholarly volumes, that throw much light on English municipal history.

Reallexikon der indogermanischen Altertums-kunde. Von O. Schrader. Erster Halbband. (Strassburg, Trübner.)

IN the convenient form of a lexicon Dr. Schrader offers a full and carefully considered presentation of all the existing evidence respecting the details—both the social customs and the material paraphernalia—of Indo-Germanic civilization. Appearing now, this dictionary is particularly seasonable as a stock-taking; it permits us to see how far the research of the nineteenth century has succeeded in its attempts to pierce the prehistoric gloom which shrouds both the life of those common ancestors from whose tongue are derived the various tongues of the Indo-European peoples, and the condition of Europe in the Neolithic Age. Probably no other investigator could have done this so well as Dr. Schrader, whose previous work on the same subject (known to English readers by an excellent translation) has given him invaluable experience. But this lexicon shows a riper judgment, a deeper consciousness of the complexity of the problems, a more vivid apprehension of the multiplicity of alternatives, a firmer grasp of method.

There are three, and only three, paths by which we can endeavour to penetrate into the region of Indo-Germanic civilization—the comparison of languages, the comparison of customs (and folk-lore), and the evidence of archaeological remains. Many ingenious speculators have indiscreetly disregarded the latter two sources of knowledge, and depended exclusively on the first. Dr.

Schrader's merit is that he has neglected no source of light. While he has followed the latest developments of comparative grammar, he has kept himself abreast of the newest archaeological discoveries in Europe, and has studied the most recent special investigations of Indian and Slavonic customs. When we can reinforce inferences from language by the tangible testimony of objects found in the earth, or by the evidence of survivals of a custom, we feel that we may reasonably expect to reach certain and definite conclusions. Often, however, only one kind of testimony is available; and in these cases we hold that, while the unassisted evidence of archaeology is least useful, because it is hardest to interpret, the witness of custom unaided by language, or of language unaided by custom, may sometimes be perfectly convincing. For instance, it may be inferred with certainty, from a comparison of customs unaided by language, that it was the habit of our Indo-Germanic forefathers to put old people to death and to expose infants, and that the well-known Roman method of searching for a thief was Indo-Germanic (see articles 'Alte Leute,' 'Aussetzungsrecht,' and 'Diebstahl').

In his comparisons of words Dr. Schrader scrupulously adheres to that standard of exactitude which has transformed the discipline of comparative philology within the last quarter of a century into something utterly different from the "science of language" of Max Müller's lectures. And this advance in scientific method has done much more than merely demolish old beliefs, such as the identity of *dous* with *θεός*. If any one had suggested, thirty years ago, that the series Latin *as*, Gothic *ais*, Sansk. *āyas*, Zend *ayah* may not be derived from a common word belonging to the *Ursprache*, but may be a case of borrowing in post-Indo-Germanic times, no one could have resolved the doubt on linguistic grounds. But if the question is raised now, Dr. Schrader can apply the theory of the "Ablaut." The "Abstufung" **ai-es*, **ai-es*, **ai-s* (in Sansk. *āyas*, Lat. *ænus* from **ai-es-nus*, Lat. *æris* from **ai-s-is*) shows that this name of copper (archæological evidence enables us to prove that the word originally meant copper, not bronze) was Indo-Germanic. But when we cannot apply a linguistic test in cases of this kind, Dr. Schrader wins our confidence by leaving the matter open. The Latin *malum*, "apple," and the Doric *μᾶλον* may be kinwords, or the Latin may have been borrowed from the Greek. Dr. Schrader is inclined to favour the second alternative, because Italian *melo* and other Romance words point to a colloquial Latin **melum*, which in his opinion must have been borrowed from the Attic *μήλον*. But he is not dogmatic. Similarly he declines to decide whether the North-European words for "apple" (of which "apple" itself is one) are loan-words, through the Celtic, from the name of the Campanian town *malifera Abella*, or the town-name is derived from an old Italian cognate of those Teutonic and Celtic words.

Dr. Schrader is almost as fully conscious as we could wish that, in drawing conclusions from the absence of a word in particular languages, it behoves us to exercise special circumspection. Thus the fact that the Greeks and Romans had no words of

their own for beer, cognate with those of their sister peoples, is no proof that beer was not brewed in the "Urzeit." For there is no improbability in supposing that the Greeks and Latins used to drink beer, and call it by names cognate with *brew* or *beer* or *ale*, when they first took possession of their historic abodes, and that afterwards they forsook the coarser drink for the wines of the Mediterranean, and the name, along with the thing, fell out of use. It is a pure chance that we know of the existence of the word *ἄλπος*, perhaps a purely local survival, but akin to Sansk. *sarpis*, A.-S. *sealf*, Albanian *galp*, designating butter, which was undoubtedly used by the Indo-Europeans, not indeed for eating, but for rubbing the body. In Greece butter for this purpose was superseded by oil, and consequently the old word for butter was disused. Again, a name may have disappeared because it was taboo. This cause is recognized by Dr. Schrader in the case of the Indo-Germanic word for bear, represented by *ἄρκτος*, *ursus*, and their Armenian, Sanskrit, and Zend cognates, but not found in Slavonic, Lithuanian, or Teutonic. The Teutons and Slavs deemed it safer not to pronounce the animal's name, and they referred to it by such descriptions as "brown" (for this is the meaning of "bear," A.-S. *bera*, O.H.G. *bëro*; cp. *Bruin*) or "honey-eater" (Old Slav. *medvëdū*). We believe that a similar reason may be assigned for the disappearance in Armenian, Greek, and Latin of the Indo-Germanic **kaso*, from which our "hare" is descended, and which is found in Sanskrit, Old Prussian, and Welsh, as well as in Teutonic. It is well known that the hare was distinguished by superstitious associations. Such instances show how wary we should be in drawing inferences from the non-occurrence of a word in one or more of the Aryan tongues. One of the most important cases is Latin *rex*, Irish *ri*, at one end of the Indo-European dispersion, corresponding to Sansk. *rājan* at the other, but having no cognates in the geographically intervening languages (German *Reich* is certainly, *pax* Brugmann, a loan-word from the Celtic). Many events of unrecorded history assuredly lie behind this fact, but it has been placed, we think, in a false light by Kretschmer in his very remarkable 'Einleitung in die Geschichte der griechischen Sprache.'

The evidence for the determination of the original home of the Indo-Germans will doubtless be fully discussed in the second half of the book under the heading 'Urheimat,' but the author has had occasion more than once in this first instalment to indicate arguments for his own and against other views. He holds, as most discreet authorities hold now, that the home of our remote ancestors was in Southern Russia, from the Carpathians to the Caspian Sea; but we shall be curious to see how far eastward Dr. Schrader will advance the borders of the original Indo-Germanic area. The view that there was a European *Spracheinheit*, after the Indo-Iranians had broken off, is no longer sustained; but it is quite possible that, even before the Indo-Iranian migration, there was something which might be called a European "Cultureinheit." Dr. Schrader suggests this in his important article on

agriculture, and this is the simplest explanation of the circumstance that the European branches possess common agricultural terms which either have no cognates in the Aryan branches or only cognates that are not used in an agricultural sense. The truth is that differentiation of the *Ursprache* had begun long before the dispersion.

As to the date of the dispersion, it must have happened before the end of the neolithic period — that is, roughly, before 2000 B.C. In our opinion, it happened considerably earlier; but that date must be regarded as the ceterior limit. Dr. Schrader is inclined to ascribe the introduction of wheat, barley, and the plough to influences "emanating from Semitic ground"; and if this is so, Semitic influence must have reached Southern Russia before the end of the third millennium. To Babylonia Dr. Schrader likewise goes not only for the original manufacture of bronze (the Mesopotamian *zabar*), but also for the origin of the practice of cremation. Thus he does not shrink from the dangers of what M. Salomon Reinach has called the "mirage oriental." On the other hand, he has not neglected the important evidences of Indo-Germanic contact with Finnic peoples (see, e.g., under 'Biene,' 'Heirat,' and 'Jahr'). We doubt, however, whether he has had sufficiently present to his mind the debts which the Aryan peoples owe to the pre-Aryan inhabitants of Central and Southern Europe. In Greece especially the Aryan invaders found themselves in the presence of a more advanced civilization than their own. When Dr. Schrader (under 'Bergbau') observes that there was mining in Greece before the Phœnicians, he might safely have added that it was "Pelagian" mining.

The author deals with Indo-Germanic superstitions under 'Ahnenkultus,' and will have more to say on the subject under 'Priester,' 'Religion,' 'Tempel,' and 'Zauber.' We suspect that it is this side of the book which will be found least complete, for Dr. Schrader does not seem to have made an extensive or methodical use of the evidence of folk-lore. We observe that in his article 'Eiche' he omits to notice the indubitable fact that the Indo-Europeans regarded the oak as a sacred tree; and, by the way, he should have quoted as a Celtic representative of *dru* — the Galatian town of Dry-nemetum (Strabo, xii. 5, 1), cognate with Derry and Kildare. It is worthy of note that Dr. Schrader is disposed to accept the interesting comparison of Sansk. *brahman* with Lat. *flamen*. In conclusion we may doubt his wisdom in countenancing the ingenious speculations which Osthoff some years ago spun round *φάρμακον* and certain Lithuanian words.

Wise Men and a Fool. By Coulson Kernahan. (Ward, Lock & Co.)

NOWADAYS the kingdom of letters suffereth violence, and the violent take it by force. Even the mildest-mannered men are tempted to adopt Sabine tactics. Mr. Kernahan explains that his title is "meant to warn off as much as to attract." He pleads, too, that "it is by no means easy to find a distinctive and unused title for a book which discusses books and authors." That is why he has

made one out of Heine's maxim, "Wise men think new thoughts and fools proclaim them," although he is no fool and some of his men are not peculiarly wise, and at least two of them (Mrs. Browning and Charlotte Brontë) are women. However, austere persons who object to the insincerity of titles will be mollified by the discovery that the book itself is quite free from the vice of affectation. In all there are nine essays, dealing with the following authors: Louis Stevenson, Dr. George MacDonald, Frederick Locker-Lampson, the Brownings, Tennyson, Charlotte Brontë, Emerson, and Mr. Theodore Watts-Dunton, a list of names which attests the catholicity of the author's taste and the width of his sympathies. The papers upon Tennyson and the Brownings he describes as "mere 'snapshots' of personality"; but they are more vivid than many elaborate portraits, and it would be hard to find better introductory studies for the use of young readers.

The essay on Stevenson raises some interesting literary problems, but none more interesting than the problem of style. There is no doubt that Stevenson's theory of writing has misled many of his admirers. He confessed that he tried to form his style by imitating great prose writers. As Mr. Kernahan says, "it was an unfortunate confession, and is responsible for much affected and stilted writing on the part of some of Stevenson's imitators and disciples." But the mischief thus wrought is not confined to him and them. Our contemporary authors might be divided into two classes: those who imitate and those who are imitated. Mr. Meredith is tormented by a wilderness of sedulous apes, and nearly every popular writer has his sincere flatterers. In fact, so universal is this plague of plagiarism that every successful book is followed by a flock of sheepish imitations. The present epidemic of love letters is the most ridiculous form of this nuisance. Mr. Kernahan therefore does well to point out that "the most villainous advice that was ever given to a would-be author is that he should ape the work of others." In imaginative work imitation is especially fatal, for in it sincerity is the essence of style. By sincerity we mean that harmony between emotion and expression which alone can affect the reader with the feelings originally experienced by the writer. He who tries to affect his reader by means of imitative artifice seldom succeeds. The absence of the emotional impulse is not concealed by imitating work in which the emotional impulse is present. Poe's description of the method he adopted in writing 'The Raven' is probably an audacious hoax. But if it be treated as a serious theory of art, 'The Raven' itself is a proof of its invalidity. For 'The Raven' is as frigidly artificial as 'The Bells.' Doubtless it is difficult to say where conscious emotion ends and conscious art begins. The mystery of their co-operation is as insoluble as the mystery of life that shapes the germ. Their interaction, we think, continuous and simultaneous, conscious emotion shaping conscious art, and conscious art shaping conscious emotion. But beyond all question imitation of external models is the negation of art. Masterpieces teach the writer his technique.

From them he learns word values, verbal rhythms, cadences, and all the wonderful subtleties of language. But after he has learnt all that the greatest masterpieces can teach him, he must unlock the energy of his own spirit. This and this alone is genius. Talent may discover the mechanical secrets of art; genius alone can discover the secret of the inner impulse which utters itself in words that arouse in others the same mysterious energy as that which the artist primarily felt. This is the vital principle of literature—the power of storing in words for all time the electrical energy of one soul. That is why imitations of masterpieces are as lifeless as the wax figures in Madame Tussaud's. If young writers could be persuaded to realize this simple truth, the plague of plagiarism might cease to add so many new terrors to fame.

Although mechanical imitation is the characteristic of our time, although both in prose and in poetry our literary craftsmen are paying undue attention to externals, it is well to remember that the other extreme is equally fatal. The dogma of plenary inspiration has sent many a promising reputation to an early grave. This is admirably brought out in Mr. Kernahan's able essay on Emerson, 'A Poet who was not a Poet.' Emerson's theory of poetry was based on his own practice. He held that craftsmanship was nothing, vision everything. The poet, he thought, should report rather than create. He believed, says Mr. Kernahan, that

"if the inward thought with which the poet's brain is pregnant be a thought of pure and perfect poetry—equally pure and perfect will be the outward form in which it bodies itself forth, when the time comes for this thought to be brought to birth. The poet, he says,

Shall not his brain encumber
With the coil of rhythm and number;
But, leaving rule and pale forethought,
He shall aye climb
For his rhyme,

and

Mount to paradise
By the stairway of surprise."

This is the poetic fallacy. In the first place, criticism cannot appraise the unborn poem, seeing that it exists only in the poetic brain. The owner of the brain naturally exults in the purity and perfection of its contents. Outsiders cannot share his ecstacy, neither can they admit that none but the poet has poetic thoughts. That absurd admission is inevitable if Emerson's theory be accepted. Many men have poetic thoughts; it is the poet and the poet alone who can put them into words. If every thinker of poetry could utter his poetry, the world could not contain the poems that would be produced. Fortunately, the barrier of language saves readers from that catastrophe. Utterance implies imperfection. Words are the electric wires that carry emotion from one bundle of nerves to another; poetry is the best wire man has invented, but even in poetry there is a resistance which must be overcome. Emerson ignored this. With his transcendental lordliness he tried to "mount to paradise by the stairway of surprise." That is why he transmitted his poetry only in lucky flashes. Mr. Kernahan with sly humour sets side by side two stanzas which show

plenary inspiration at its best and at its worst:—

Still on the seeds of all He made
The rose of beauty burns;
Through times that wear, and forms that fade,
Immortal youth returns.

Hear you, then, celestial fellows!
Fits not to be over-zealous,
Steads not to work on the clean jump,
Nor wine nor brains perpetual pump.

It is significant that faulty technique characterizes Emerson's finest lines:—

Thou canst not wave thy staff in air,
Or dip thy paddle in the lake,
But it carves the bow of beauty there,
And the ripples in rhyme the oar forsake.

Here a lovely image is sadly marred in transmission by the crude use of "but," the obscurity of "it," and the banality of the last line. In order to show how a supreme craftsman moulds such an image, it is only necessary to quote Coleridge's lines:—

The chamber carved so curiously,
Carved with figures strange and sweet,
All made out of the carver's brain.

These eighteen words, the despair of poets, contain the whole secret of poetic art. Yet the imaginative impulse behind them is perhaps not greater than the imaginative impulse behind Emerson's lines. Nevertheless, by virtue of sheer cunning Coleridge wrought his emotional impulse into a verbal magic infinitely beyond Emerson's ken. Perhaps the most magnificent verses written by Emerson are these from 'The Problem':—

The hand that rounded Peter's dome,
And groined the aisles of Christian Rome,
Wrought in a sad sincerity;
Himself from God he could not free;
He builded better than he knew;
The conscious stone to beauty grew.

Here divine poetry is incarnate in canine form. Note the vulgar lilt of the metre, the monotony of the pauses, the ambiguous use of pronouns, the rude transitions which suggest the patchwork of a cento, and then try to imagine the splendour lost through lack of that craftsmanship which makes small poets great, the want of which makes great poets small. Mr. Kernahan thinks that Emerson's work does not fulfil the Miltonic requirement that poetry should be "simple, sensuous, passionate." It is easy to overestimate the critical value of these three epithets. They have been worked to death by generations of critics, and it is really time to suggest that they are far from being a satisfactory definition of poetry. In fact, they describe love, or dancing, or music as accurately as poetry.

All these essays are distinguished by independent judgment and sympathetic insight, and all are good reading; but perhaps the one to which most readers will instinctively turn is the fine appreciation of Mr. Watts-Dunton. The other papers deal mostly with dead authors, about whom it is difficult to say much that is new. But criticism has by no means exhausted the significance of 'The Coming of Love,' a volume so rich in poetic innovation that it may prove to be an important literary landmark. Mr. Kernahan acutely calls attention to the unconventional form in which the tragic history of Rhona Boswell is told. He does not exaggerate the enormous difficulties which such a form presents; but it is a pity

that he did not push his inquiry a little further, for the novelty of the form is not a fortuitous eccentricity, but an extremely valuable experiment in a new kind of dramatic poetry. Mr. William Archer has recently discussed the comparative scope of the novel and the play, and has suggested that the play is a more satisfactory form than the novel. Here, however, is a new form which seems to combine the advantages and exclude the disadvantages of both. The great drawback of the novel is its verbose formlessness. The great drawback of the play is its servitude to the stage-carpenter. In 'The Coming of Love' the story is told by pictorial flashes in a series of lyrics and sonnets. The use of the sonnet is especially daring. Apparently there is no form so undramatic, but Mr. Watts-Dunton employs it to flash upon the reader's imagination a state of soul, a crisis of character, a moment of intense spiritual emotion, and thus it becomes astonishingly dramatic. The working parts of the narrative (so tedious in the novel) he barely indicates, while the inner evolution of thought and will and emotion he flings out in a kind of lyrical objectivity. It is remarkable that through this difficult medium he has achieved in Rhona Boswell a feat of characterization almost without parallel under such conditions. Rhona is so vivid that it is hardly fair to hang her portrait on the same wall as those of the ordinary heroines of poetry. But if, for the sake of comparison, Rhona be set beside Tennyson's Maud, the difference is startling. Maud does not tingle with personality. She is a type, an abstraction, a common denominator of "creamy English girls." Rhona, on the other hand, is nervously alive with personality. One makes pictures of her in one's brain—pictures that are not blurred, pictures that do not run into other pictures of other poetic heroines. How much of this is due to the poetic form? Would Rhona have lived as sharply in a novel or a play? We doubt it. At any rate, she lives in this lyrical drama-novel with the free, self-centred ebullience of genius, and therefore the poetic vehicle in which she rushes upon our vision is well worth the study of critics and craftsmen. With Mr. Kernahan's remarks on the danger of baldness in the connecting narrative we agree in the main. Perhaps this danger could be averted by a freer use of poetic prose. As to the interesting question of feminine rhymes, while we admit that they should never be used without an emotional mandate, we think that the sonnet selected by Mr. Kernahan is an example of their proper use. As it is also one of the most imaginative sonnets we know, it may be well to quote it here:—

Last night Death whispered: "Life's purblind procession,
Flickering with blazon of the human story—
Time's fen-flame over Death's dark territory—
Will leave no trail, no sign of Life's aggression.
Yon moon that strikes the pane, the stars in session,
Are weak as Man they mock with fleeting glory;
Since Life is only Death's frail feudatory,
How shall Love hold of Fate in true possession?"

I answered thus: "If Friendship's isle of palm
Is but a vision, every loveliest leaf,
Can knowledge of its mockery soothe and calm
This soul of mine in its most fiery grief?
If Love but holds of Life through Death in fief,
What balm in knowing that Love is Death's—what balm?"

The imaginative conception packed into these fourteen lines is almost overwhelming, almost intolerable. In the metrical scheme the feminine rhymes of the octave play a very important part. They suggest pathetic suspense, mystery, yearning, hope, fear; they ask, they wonder, they falter. But in the sestet the words of destiny are calmly and coldly pronounced, and every rhyme clinches the voice of doom, until the uttermost deep of despair is sounded in the iterated cry of the last line. The craftsmanship throughout is masterly. There is, indeed, one line which is not unworthy of being ranked with the great lines of English poetry:—

Yon moon that strikes the pane, the stars in session.

Here by a bold use of the simple verb "strikes" a whole poem is hammered into six words. The sweet calm susurrus of the word "session," breathed after the harsh, restless insistence of the preceding rhyme, suggests a mournful acquiescence in the cosmic order, a quietude of acceptance, a reluctant pity. "The stars in session." How fine is the emotional impact of the open vowel in "stars"! How fine, too, the plangent union of accent and quantity throughout the line, the veiled alliteration, and the assonances of the *n*'s! How varied is the vowel-music! how effective the pause separating the staccato rhythm of the first image from the majestic march of the second! Mr. Kernahan's readers will surely be grateful to him for introducing them to a poet who can concentrate so much art in ten words.

Mein Recht auf Leben. Von Heinrich Spitta. (Tübingen, Mohr.)

PROF. SPITTA, of the University of Tübingen, has been hitherto known in his own country as a psychologist who has devoted special attention to the practical aspects of his subject. He is the author of treatises on sleep and dreams in their connexion with mental alienation, and on impulse in its forensic bearing. He has also written an introduction to psychology considered as a science. There is, therefore, nothing surprising in the fact that when, as in the present work, he comes to deal with moral and religious phenomena on a large scale, he should try to regard them from a similar point of view. He begins by a long excursus on the relation between nature and mind, and fully one-third of the volume is taken up with discussions of a severely psychological character. What he has to say is not on that account less interesting or less valuable. The contrary is the case. In a day when the historical method in its application to the problems of morals and religion claims, perhaps, more than its fair share of importance, there is plenty of room for a treatment of these topics from the purely philosophical side. Inquiry into the origin and growth of our leading beliefs may, indeed, throw a good deal of light upon their constitution, but it is apt to suggest that much, if not all, that they contain is the product of transient needs or the outcome of certain stages of development, and that whatever justification they may possess is relative to those stages. Some thirty years ago inquiry of this kind tended to induce a sceptical

temper impervious to any arguments based on psychological considerations alone. But a reaction against this temper was inevitable; it has lately shown itself with considerable effect; and most of the forces at work in it may be traced in whatever of interest or value Prof. Spitta's pages possess.

To follow him through all the discussions on epistemology, art, science, historical and unhistorical knowledge, with which he prefaces his exposition of "the right to live," would carry us too far afield, for, with a truly Teutonic desire to supply a thorough "Propädeutik," he raises not only certain primary, but also a great many quite secondary questions in connexion with his theme. He treats these questions, it must be said, with some acumen, and with an apparent determination to make them at any cost interesting to that large circle of educated readers which he is anxious to reach. With this laudable purpose he writes here and there in a would-be jaunty style, and makes a liberal use of the apostrophe. He quotes well-known passages from well-known poems, and, to disarm obvious criticism, takes special credit for the work of selection. Yet in spite of his efforts he does not succeed in banishing the impression that he is in the professorial chair and is addressing his class. He explains the evident and the commonplace at a length and with an emphasis that would be appropriate enough if he were instructing students preparing for an examination. To excuse the detail into which he finds himself compelled to enter, he naïvely declares in his preface that herein he is animated by good intentions; that in no other way could he hope to exhibit the problem of which he wishes to offer a solution, or stimulate educated readers into striving towards that solution in their own fashion and by their own efforts. He deprecates the modern antipathy to "breadth" and "repetition" in the treatment of great questions; people nowadays, he protests, are infected with an inordinate passion for brevity and precision in literature, and would be best pleased if they could read by steam. For such connoisseurs and literary epicures he does not profess to write. He would have done well, however, to pay them some attention, for the prolixity of his introductory observations will probably frighten most of them into abandoning the perusal of his work.

But they would be wrong in doing so, if they can take any interest in the spectacle of philosophical learning ingeniously applied to the support of an impossible thesis. Prof. Spitta has greater claims upon them than are involved in the possession of a full share of learning. He is well read in other fields of knowledge, and—what does not always accompany erudition—he has energy and enthusiasm. He seems to be aware, too—at least in the earlier part of his work—that philosophy, if it is to be fruitful, must be content just now to be critical. In an interesting passage on the meaning of the expression "laws of nature" he shows how the idealistic systems which flourished in the first half of the last century became bankrupt through their neglect of hard facts and through their substitution of a logical for what ought to be only a psychological relation between nature and mind; and how,

conversely, the experimental psychology of recent times has "das Kind mit dem Bade ausgeschüttet," and banished metaphysics altogether. This latter tendency, he thinks, is on the wane; and, according to what he describes as the historical law by which dogmatism and scepticism dispute the mastery of the philosophical field and end by vanquishing each other, the net result of this struggle is a critical process which endeavours to establish the claims of intellect, but also to keep them within their natural limits. In thus conceiving the problem before him Prof. Spitta seems to re-echo the cry, common enough in our time, "Back to Kant!" But if there is an aspect of his thought in which he may be said to go back to Kant, there is another in which he takes a leap from which that sober thinker would have recoiled.

Like the philosopher of Königsberg, Prof. Spitta assumes that a moral imperative—or, as he prefers to say, a personal knowledge—exists in every man, far outweighing in its absolute character all merely theoretical knowledge; and that inextricably bound up with this imperative is the feeling of moral freedom. The question which he asks is whether moral knowledge, equally with theoretical knowledge, cannot be found on analysis to rest on axioms—that is to say, on propositions which neither require nor are capable of any proof. He is compelled with regret to give up the search for axioms in the moral sphere; he can find nothing there that in all points corresponds to what is meant by the word in science. But if the manifold phenomena of the moral life are to be reduced to some uniform basis, and thereby to be made intelligible, there is nothing for it, he maintains, but to set up some presumption which will be generally recognized as valid, and belief in the truth of which will be not only sanctioned, but even demanded, by our reason. Such a presumption or presupposition he claims to discover in the statement "I have a right to live," and on the consciousness of what he describes as an original, fundamental, and absolute human right rests, he declares, the consciousness of absolute duty. For support for the notion that life is a "right" he points to the fact that every man desires to preserve it by all the means in his power; that the State punishes with the severest of all penalties any man who wilfully deprives another of it. Through the consciousness of this right, which he further declares to be beyond all possible doubt, life receives a permanent value and all moral and religious phenomena a firm basis. It is a simple conviction, he says, undervivable from any other, because itself that which constitutes personal life. But this "right to live" carries with it, continues Prof. Spitta, the duty of realizing the right, of living out one's life. Since it is the life of the mind that gives meaning and importance to the life of nature, every personality may—nay, must—be regarded not only as a mirror in which the world is reflected in a particular way, but also as a centre of force, a point from which moral improvement may radiate. Living out one's life comes to mean, then, the realization of the aims ultimately perceived to be good. That what is ultimately perceived to be good in the moral and religious

sphere should be life in the service of others is a foregone conclusion, and, as a matter of fact, the argument is brought to a close by an examination of Christianity as the religion of altruism.

Prof. Spitta develops this curious thesis at great length. He speaks of the consciousness of the right to live, with the corresponding consciousness of a task to perform, a duty to fulfil, as "a new life." By a piece of logic which he does not satisfactorily explain, because, in fact, it does not admit of explanation, he goes so far as to assert that this right is "given" in order that the duty bound up with it may be completely fulfilled. If this duty, he argues, be endless, the belief that personal life must also be endless necessarily arises. The need which life implies must, he says, be satisfied. That Kant's defence of the idea of immortality as a postulate of the practical reason offers some points of affinity with this argument, and is the source from which it is drawn, is obvious; but the attempt to base the defence primarily on a theory of "right" has been reserved for Prof. Spitta. Although he confesses that speculation regarding the content of the idea of immortality is idle, he seems to be strongly in favour of some form of metempsychosis, as affording, doubtless, a natural channel for the fulfilment of endless duty. Nay, he expressly states that in the moral and religious faith in a return or rebirth of the individual he perceives a doctrine which illuminates every relation of human life, a point of vantage which enables a man to take up his true position in regard to nature and to make him feel that it is subject to him. Towards the close of the volume he draws an interesting contrast between the application of this idea in Buddhism and in his own philosophy respectively, but in the Christianity of the Gospels, although not in the same degree in the Christianity of the Churches, he sees the most perfect religious embodiment of the main truth which he expounds.

Serious criticism of a work of this kind is out of place. Whether the religion which taught that "whosoever shall seek to save his life shall lose it" gives any warrant to the contention that the consciousness of duty is inextricably bound up with the consciousness of a "right to live," or presents any aspect that could be brought into harmony with that contention, is, to say the least, doubtful. That "right" and "duty" are correlative terms, or that they are so closely involved one with the other that they cannot be properly understood apart, has often been maintained. If this be all that Prof. Spitta means, there is nothing new in his argument, and the educated readers whom he has in view will naturally ask whether it was worth while to write 460 pages for the purpose of expounding so threadbare a theme. Possibly, however, he means something else. He persistently speaks of a "right to live"; he bases his argument largely on its alleged absolute character; nay, he freely indulges in the speculation that this "right" may be continued after death in some other condition of being. As he rears so immense a structure on his foundation, he would clearly have been well advised had he first of all explained exactly what he means by the right in question.

He pronounces its existence to be self-evident, and declares that belief in it is a fundamental conviction and of the very essence of personality. But he nowhere appears to be even remotely conscious that there are a large number of moralists, and a still larger number of jurists—if not in Germany, then certainly elsewhere—who deny the existence of the right altogether, at any rate in the sense in which he means the term. The "right to live," in the sense of a right to such means of subsistence as food, clothing, and shelter, is given by the law of this country, possibly also by the law of most civilized countries; but the right is only one of the advantages of living in an organized community, and what the law has thus given the law can take away. To support his argument Prof. Spitta would have to prove one of two things. He would have to prove either that a just and benevolent Deity had given every man a similar right to food, clothing, and shelter, or else that every man possesses a natural and inalienable title to these blessings. Of these two things, however, he has not proved the first, and he cannot prove the second. As to the first, he does, indeed, speak of the "right to live" as being given, but he does not say, much less attempt to show, by whom or in what way. As to the second, he simply assumes, on the ground that it needs no proof, the truth of a proposition which is inherently absurd.

Since Austin's time Englishmen have been accustomed to consider the words "law" and "right" as at least susceptible of a well-defined meaning, and although the meaning which that great jurist gave them may not be universally accepted, his labours ought to have made it impossible for any writer to put forth such a theory as is here expounded. There must be moralists and jurists enough in Germany who have treated of this subject, and their works must be generally accessible. Some of them, at any rate, must have distinguished between a legal and a moral right, and must have laid down that a moral right to anything is dependent on the duty of others to supply that thing. Prof. Spitta does not appear to have thought the question worth studying in connexion with his theme. But he might at least have remembered the practical application of "the last lesson of wisdom," as set forth by the greatest of German poets in the work which he never tires of quoting. Life and freedom are the desert only of the man who has to conquer them for himself every day. But no one has a "right" to live except in so far as the law of the country which he inhabits may give it to him, and a right given by statute will hardly serve as a foundation for a scheme of absolute ethics.

NEW NOVELS.

Pacifico. By John Randal. (Smith, Elder & Co.)

COMPANY - PROMOTING, political intrigue, brigandage, bloodshed, and hairbreadth escapes of all sorts, interwoven with a thread of old-fashioned romance, are the elements from which Mr. Randal has evolved a thrilling and most complicated tale of adventure. The scene is laid on an

imaginary island in the Ionian Sea, and the uncomfortably ancient customs and superstitions with which the government of Santa Celestina is conducted are in curious contrast with the modern business errand upon which John Charlton sets out to seek his fortune in this remote spot. This young man's adventures are so many and various, and also involved, that the reader's brain positively reels with the effort to follow them, and to remember when he is the prisoner and when himself the leader of the brigands. The tale is told with considerable ingenuity and picturesqueness, and with so much spirit that a certain looseness of English employed may be regarded leniently by those to whom the story appeals, though it cannot be altogether forgiven.

The Lord of the Sea. By M. P. Shiel. (Grant Richards.)

FOR lurid imagination, detailed description, and the knack of assimilating the most modern developments of science for the purposes of fiction, it may be conceded that Mr. Shiel stands high. In these respects the present volume is on a par with its predecessors. In the matter of style something is to be desired. It is no mark of strength to descend to the repetition of catchwords intended to impress realism on the acts and manners of the different interlocutors in the story. And these mannerisms are for the most part coarse. His people "whine," "mew," "hawk," "spit," "draw up grossly through the nose," snort "like a stallion," "lower their left eyelids," toil in the dance with "wrung abdomen," and generally comport themselves as savages whose customs are beastly. These offences, and the ever-depressing economy of Dartmoor, even when diversified by such hairbreadth escapes as our author knows how to emphasize, are to our thinking rather a dead weight on the narrative.

Parlous Times. By D. D. Wells. (Heinemann.)

'PARLOUS TIMES' is one of the volumes of "The Dollar Library of American Fiction," a series which is to show the world what an inexhaustible field lies ready for the great American authors, "whose books have circulations compared to which even those of the most popular modern English authors are as nothing." London stockbrokers were at one time fond of a sort of facetious remark that the best gold mine yet discovered was the City of London. Mr. Wells seems to have been of the same sort of opinion, for his story is all about England; and certainly, if English society is to be the field for the enterprise of great American novelists, there is so much for them to learn that it may well be called inexhaustible. The book affects to be well up in the knowledge of London life and everything that is English. One would like to know the name of the club "almost within City limits, and boasting as its main attraction an excellent view of the most uninteresting portion of Thames," where they say "Hello!" and talk of their friends as "Viscount Chilsworth" and "the Marchioness." It would also be interesting to know how one gets to "Roberts's Hall" in Sussex by train from Liverpool Street station.

This hall is an interesting place to architects, because it has a chapel with fragments of dog-tooth and one foliated capital in a structure otherwise severely Saxon. The hero of the story is a young diplomatist, secretary of some South American Legation, and the author treats him with great kindness in making him successful after exhibiting him as the most indiscreet diplomatist that could be imagined. The story is, however, both intricate and amusing; and if we cannot say it is the greatest novel the world has yet seen, that is only because to old-fashioned English critics the superlative is not a mere common form.

A Forbidden Name. By Fred. Whishaw. (Chatto & Windus.)

MR. WHISHAW'S historical romance is based on the fate of Ivan VI. of Russia, the unhappy prince who from infancy was immured in the fortress of Schlusselburg, and perished in the early days of Catherine II. It is necessary for the story to suppose that two infants were thus captive, the real prince changing places with the child of his foster-mother, and being kept in less rigorous confinement. The narrator is Countess Zora Levine, who, being herself as a child cast into the same prison, grows up in companionship with Ivan, and afterwards in his interests establishes herself at the Russian Court. Here we have a complicated web of intrigue involving many historical names. The theme is well handled; but we are a little tired of Russian novels from Mr. Whishaw. *Quousque tandem?* Cannot he write about some other country?

The Devil's Plough. By Anna Farquhar. (Macqueen.)

"AT the opening of the year 1646 current literary creations were not conspicuous for high merit; only the growth of worthy seed was apparent in the rapid spread of the literary idea."

We fear that 1901 would be in as parlous a case as its predecessor if this book were a fair sample of "current literary creations." The author's intentions, announced in a prefatory note, are unimpeachable; their execution, unfortunately, is not. When hardly a page passes without the reader meeting forms of speech like "Thou must not weep for my going, my lads," "When thou art men," "Live, young men, so that when this life is done thou mayst say," he can only rub his eyes to make certain he is awake. The second person singular is apt to be a two-edged sword in the hands of the inexpert; but if there is some excuse for "thou appeared," there is none whatever for "thou confessest." The story relates the double life of a Jesuit, who obtains the affection of a lady in his rôle of man of the world, only to abandon her in his rôle of priest "ad majorem Dei gloriam." None of the characters has any claim to be considered lifelike, except the porter Pierre and his little daughter. We recommend to the author a course of English grammar.

Her Majesty's Minister. By William Le Queux. (Hodder & Stoughton.)

MR. LE QUEUX occupies a peculiar position among the purveyors of sensational fiction; his fecundity and his ingenuity in devising

exciting situations are amazing, and no less amazing is his extraordinary style. His sentences now follow one another as the baldest statements, and now become gushing highfalutin', while occasionally come such tautologies as "I loved madly, and was heedless of any consequences that might follow"; and "I acted under compulsion, as I have always been compelled to act." With all its literary faults, however, 'Her Majesty's Minister' is an exciting story of present-day diplomacy, suggesting that the continental system of espionage is wonderfully complete, including in its scheme the "tapping" of the private wire between Windsor and the Foreign Office.

By Command of the Prince. By John L. Lambe. (Fisher Unwin.)

"HE seldom leaves anything out, as he writes only for his own amusement." This specimen of Goldsmith's gentle satire seems applicable here. Even if one manages, as the author recommends, "to boldly skip" the first and historical part of the novel, there is a great deal too much of the rest. The heavy descriptions, the excessive and ineffectual detail, suggest an inexperienced hand, which a "reader" or somebody should have curbed. For the rest, Mr. Lambe's fiction is fact, a recent notable case in which life belied its usual behaviour by providing villain, murder, and suitable crisis in due dramatic course; and a good deal of recent Bulgarian history is lucidly exhibited.

Her Mountain Lover. By Hamlin Garland. (Heinemann.)

THIS is another volume of "The Dollar Library of American Fiction." The scene is laid for the most part in England. Called upon to depict "the actual life of America, of the most variedly composite and interesting people the modern world knows," two at least of the contributors to the series have turned to England. Mr. Garland's hero is a more youthful Buffalo Bill, who comes from Colorado to England to sell a gold mine. His experiences are thoroughly well told, his criticisms of English life full of interest, and his native slang so racy and picturesque as to be sometimes unintelligible. In the small portion of the book where the scene is laid in America the mountain country is described with fascinating vivacity; but the human interest of the book is very tame except in the English part. Mr. Garland has got the picture of his cow-boy hero just right. It strikes one as exactly true to nature that the cow-boy should be rather aggressively cow-boyish. Frank and genuine, and yet self-conscious; absurdly ignorant, but quick and shrewd; boastful, but still a good fellow—one likes him, and (what is more important) he is a real human being.

The Interloper. By S. Elizabeth Hall. (Griffiths.)

THE story of May, the orphan niece supported by the "charity" of a middle-class couple in a provincial town, is not very exciting; but there is a good deal of quiet observation of character, and the position of the heroine between her contrasted lovers, the loose-principled, impetuous Richard and the cautious, respectable William, grows in interest as the tale proceeds. It was un-

necessarily cruel to make away with the poor girl by heart disease, but the paroxysm was occasioned by her running to warn the unworthy object of her love of his mortal peril, and the gentle creature dies in her vocation.

Éva. Par Jacques Morian. (Paris, Calmann Lévy.)

A COMMONPLACE love plot, ending with the clearly inevitable death of the lady who is in the way, is redeemed in 'Éva' by the forcible treatment of difficult situations. We note that the name of a London shop, being frequent in French literature, has now become an accepted French word without its capital, in the form of "liberty."

SPANISH AND ITALIAN LITERATURE.

MR. H. C. LEA has published at Philadelphia another of those studies in religious history which have made his reputation, *The Moriscos of Spain, their Conversion and Expulsion* (Quaritch). No one who knows Mr. Lea's work needs to be told that it is full of facts and figures collected by many patient searchers; but it cannot be called light reading, and will be more used, it may be suspected, as a work of reference than of entertainment. Its value as a repository of information is undeniable. The whole is a melancholy story and a terrible illustration of the evils of religious fanaticism.

VOL. VII. of the *Studies and Notes in Philology and Literature*, published by the Modern Languages Department of Harvard University (Boston, U.S., Ginn & Co.), is almost wholly occupied by an elaborate essay on 'The Old Spanish Sibilants,' by Mr. J. D. M. Ford. Sibilants played a much greater part in old Castilian than they do in the language of today, and Mr. Ford has compiled a careful and elaborate disquisition upon them which is too purely technical for us to review, so we content ourselves with mentioning it.

M. Morel-Fatio has begun a series of *Études sur le Théâtre de Tirso de Molina*, in the *Bulletin Hispanique*, with an essay on 'La Prudencia en la Mujer,' a chronicle play of that remarkable dramatist. This paper has been reprinted separately. M. Fatio has furnished a sketch of the variations from the chronicle which Tirso introduced in order to adapt his plot to the stage, and has added a series of informing notes on various passages in the play, which raise high hopes that he may deal in similar fashion with other pieces of Tirso. The most striking scene in the drama is reproduced—for Tirso was a great borrower—from a play by Salustrio del Poyo. In his time and Tirso's the belief that a Jewish physician would be ready to poison the monarch was of course widespread; and so it was in England, where it had much to do with bringing Lopez, Queen Elizabeth's physician, to the scaffold.

M. Morel-Fatio has also issued, as the first instalment of a new series, the "Bibliothèque Espagnole" (Paris, Picard), a study on *Ambrosio de Salazar et l'Étude d'Espagnol en France sous Louis XIII.* Ambrosio de Salazar is not a name so familiar to students of Spanish as that of César Oudin, probably because he was not connected with the translation of 'Don Quixote.' Salazar led a struggling life as a teacher of Spanish, mainly at Rouen, while Oudin lived at Paris; and although not a Spaniard by birth, he was the better educated man of the two. Still his translation of 'Don Quixote' was poor enough in all conscience. The pair quarrelled famously, and were mortally jealous of one another. Incidentally M. Morel-Fatio is able to throw a good deal of light, derived from Salazar's books mainly, on the pronunciation of Spanish in the seventeenth century.

M. Louis Rouanet, who published four years ago a volume of 'Entremeses' translated into French, has printed in the same "Bibliothèque Espagnole" (Paris, Picard) a French version of that strange play *El Diablo Predicador*, prefixing a sensible introduction and adding some notes. The piece is well worth the attention of all those who are interested in the Spanish drama. M. Rouanet is justly severe on the edition of the play printed in the "Rivadeneyra Library," which is discreditable to its editor.

M. Rouanet has also begun the publication of the 'Códice de los autos viejos' which was acquired in 1844 by the National Library at Madrid for less than 10*l.* It is an immense collection, and hitherto only eighteen of the pieces it contains have been published, sixteen of these being printed for the first time by Señor Pedroso in his selection of 'Autos Sacramentales.' We have before us the first instalment of M. Rouanet's reprint under the title of *Colección de Autos, Farsas y Coloquios del Siglo XVI.* (Madrid, Murillo), which is to fill four volumes of the "Bibliotheca Hispanica." These pieces are not as a rule of high merit—very different, indeed, from Calderon's *Starry Autos*—but they are of importance to students of the religious stage of the Middle Ages. The text is evidently corrupt in many places, and needs cautious handling. Señor Pedroso corrected several obvious errors, and M. Rouanet has wisely adopted his emendations. On this question we may have more to say when the edition is finished.

Attention has been called more than once in these columns to the curious neglect of Italian literature which has long prevailed in England. Considering the number of English people who travel every year in Italy, and profess some interest in and knowledge of Italian art, Italian customs, Italian food, it is curious how few seem to know or care anything about the literature of the country. University Extension lectures on the 'Divina Commedia' draw pretty fair audiences, we believe; but attempts to interest students in Dante's other works are not prosperous, while a lecturer who wants to save himself trouble needs only to mention the name of Machiavelli to ensure empty benches. Of course, after setting Dante aside, Italian literature as a whole is far behind those of England and France, if not of Spain; but there are more Italian authors worth reading than there are German, when all is said and done. Our forefathers did not neglect Italian. Sir Francis Walsingham and his secretaries wrote fluent dispatches in it—we venture to say there is not a member of the present Cabinet who could do the like; Milton composed in it, which is more, we suspect, than our present sonneteers could achieve. Hallam's chapters on Italian literature are still the best general source of information available in English for the student—none the worse because of the frankness with which the eminent author lets his reader know when his own knowledge is at second hand. No more striking evidence of the little interest taken in the subject could well be found than the fact that English publishers have allowed the late Adolf Gaspary's *Geschichte der italienischen Literatur* to go untranslated these fifteen years. Incomparably the most learned and sensible work in existence on the subject for the period over which it extends—viz., from the earliest times to the end of the "Cinquecento"—it needed only adequate translation to supply all that could be required by the English student unfamiliar with German; but no one seemed to care to do it. Now the deficiency has been in part supplied by Messrs. Bell, who have published a translation, fairly well executed by Dr. Herman Oelsner, of perhaps one-fourth of the entire work—that is, down to the death of Dante. So far as it goes it will be found of great service; and the translator has brought the notes up to

date in the matter of bibliography. He might with advantage have extended his operations to the field of criticism, for though Gaspary was, as we have said, eminently sane and sound, a good deal has been learnt since he wrote with regard both to Dante and to his predecessors. Even Gaspary, too, could trip now and then. For instance, he is not, we think, correct in saying that the famous reference in 'De Mon.,' i. 12, to the 'Paradise' is found in all MSS. So far as the translator's work is concerned, it is for the most part accurate, though a little wooden. "When I shall not believe, I shall also not understand," is not a correct rendering of "wenn ich nicht glauben werde, ich auch nicht erkennen werde"; "this took place through Dante" is very clumsy for "dies geschah durch D."; while "the conventionalism of the school reappears with Dante" conveys a different idea from "findet sich wieder bei D." Once an Italian line is mistranslated where the German rendering is quite correct. A little want of verification, one of a translator's most important duties, is shown in the retention of such forms as Ambrosius and Gaufridus de Vinsalvo for the persons generally called in English St. Ambrose and Geoffrey de Vinsauf; by the omission to correct the author's error in writing "Le Bec" for Bec; and by the mention of Dionysius and Areopagita as two separate people, with a comma between them.

LAW-BOOKS.

IN *Legislative Methods and Forms* (Oxford, Clarendon Press) Sir Courtenay Ilbert, K.C.S.I., has drawn on an experience of over thirty years in the preparation of legal measures, and describes what has been done in England and elsewhere for the purpose of improving the form of law and facilitating the ascertainment of it. Written by an expert, the book contains much detailed and valuable information which would not be elsewhere readily accessible. It opens with an interesting outline of the historical causes which have retarded codification in England while promoting it in France and Germany. A conspicuous, and perhaps paramount, cause of the difference is pointed out in the long continuance in the latter countries of various rival jurisdictions and systems of law, so that in them codification at length presented itself as a necessary step towards national unity, while here the common law, whatever its defects of form, elicited no opposition on grounds of patriotism. The author traces in detail what has been done, chiefly in the last century, to lessen the bulk of the statute law. His conclusion is that while the repeal of obsolete matter, the publication in a separate form of the living statute law, and the indexing of the statutes, have been pretty thoroughly effected, on the other hand the consolidation of laws—the process of replacing a number of partial and perhaps contradictory laws on one subject by a single comprehensive enactment—has, after making some promising progress, come in late years to a standstill. It is this regrettable fact which supplies the chief practical aim of the present book, so far as it is addressed to the general public, or even to the legal public as a whole, and not merely to the small class which is engaged in the drafting of statutes. The author's object is to convince his readers of the value and importance of the work of consolidation of the statute law—a work, as he justly urges, which is generally praised in the abstract, but which brings no honour or advantage to a Government which undertakes it, although it lightens greatly the labours of the practical administrators of law, and although it also facilitates the amendment of substantial defects. This latter fact is among the most important to which Sir Courtenay

Ilbert calls attention. We have no doubt that prominent among the causes of indifference, if not hostility, to the consolidation of the statutes is the fear on the part of reformers that consolidation will crystallize existing defects. The cause of consolidation would no doubt be much advanced if they could be convinced that its tendency was, by presenting the existing law in a clear and definite form, to simplify and not to impede the process of amending it. We are inclined to doubt whether Sir C. Ilbert gives sufficient prominence, in considering the hindrances to consolidation, to a thought which must haunt many minds—that as the aim of consolidation is to put all the law on a subject into one statute, and as, on a subsequent amendment of the law, it will be contained in one statute no longer, the fact of its being consolidated, though it may, indeed, make it easier to amend the law, is likely to generate in the mind of Parliament a reluctance to amend it. You seem, by amending the substance of your law, to be spoiling the form of it afresh. Still, it should be possible to get over this feeling, as the sight of consolidation Acts speedily followed by amendments is by this time not uncommon. A further necessity, if progress is to be made with consolidation, is that the confidence of Parliament should be more largely gained for the draftsmen who have to do the practical work, and who are apt to be suspected of effecting changes of substance under colour of consolidation. On this point Sir C. Ilbert's interesting explanations of the changes in form which consolidation necessitates, but which involve no change in substance, may prove reassuring; and the details which he furnishes as to the minute and patient care exercised by the Government draftsmen in the preparation and during the progress of Parliamentary bills may inspire many persons with readiness to trust them more amply in the useful work of simplifying our statute law. Sir C. Ilbert adds some valuable information as to the progress effected in improving the form of statute law in our colonies and more particularly in India, of which country he speaks, of course, with special knowledge, and in which the progress, particularly in codification, has been the most remarkable. His sketch of the varying fortunes of codification during the years in which the office of Law Member of the Council was held in succession by Maine, Stephen, Hobhouse, Stokes, and himself, is not the least interesting or instructive part of the work. In this connexion we may observe that the inclusion in the list of the Indian Codes, on p. 200, of the Councils Act is an obvious slip on the part either of writer or of printer; doubtless what was intended to be there mentioned was the Easements Act. The chapter on the various laws in force in the several colonies, and the differences among them on points of legislative method and form, brings a vast amount of scattered information together into very small compass. The book deserves the careful perusal, not only of the jurist, but also of the practical legislator, and we trust that it may supply the flagging cause of statutory consolidation with an impetus which is sorely needed.

Prominent among the laws which call for the hand of the consolidator are the Companies Acts, which now extend (for England and Wales) to fourteen statutes expressly included under that description, besides one or two cognate Acts which have to be read in connexion with them. In *A Treatise on Company Law under the Acts 1862-1900*, by G. F. Emery, LL.M. (Effingham Wilson), an attempt is made to supply in some measure the want of an authoritative consolidation by a rearrangement of the sections of these Acts in the logical order which they might take as parts of one whole. The text of the Acts is

for the most part given verbatim, but, as is remarked in Sir C. Ilbert's book, the process of consolidation inevitably involves here and there a recasting of the language, and thus the reader of this volume must not assume that he has in every case the *ipsissima verba* of the statutes before him. This fact, we fear, must tend to lessen the usefulness of the book to practitioners, for whom it is often essential to have the statute law set out with not merely substantial but literal exactness, and to be able to rely on having it. Mr. Emery does not profess to deal with the law of winding up by the court or under its supervision, but with this exception the book treats of the whole of company law. In each chapter the text of the statutes is usually introduced by a general statement of the principles, and it is supplemented where necessary by notes of the leading decisions. There is, of course, no attempt to compete with such treatises as give something like an exhaustive summary of the case law; this would obviously be impossible in an octavo volume of about 300 pages, the greater part of which is taken up by presenting, in bold type, the text of the statutes as forming one complete enactment. We hope that the volume, even if it should not itself pave the way towards the official consolidation of the Acts, is at least an indication of a growing feeling—which finds expression also in the work next noticed—that it is time that the unwieldy mass of company law were shaped into something more simple and more easy of apprehension.

In *Responsibilities of Directors and Working of Companies under the Companies Acts, 1862-1900* (Effingham Wilson), Mr. Anthony Pulbrook, who has written much on company law and practice, severely criticizes the Companies Act of 1900 as altogether unlikely to meet the evils against which it is directed. His view, shortly, is that it is practically impossible for any honest shareholder or director to prevent the commission of frauds, or to enforce the penalties of the law against those who commit them; that a person attempting to do so will meet with no support, often with active opposition, from the very shareholders whom he is endeavouring to protect (and who fear that the exposure of frauds will lower the selling value of their shares); and that therefore the real need of the case is that the duty of prosecuting wrongdoers should be undertaken by Government. Until this is done, the only result of imposing, as the late Act does, numerous requirements on promoters and directors, under heavy penalties, will be, he contends, to scare honest men and men of substance from taking such dangerous posts. His arguments deserve the attention of company-law reformers, and his sketch of the many statutory pitfalls in the way of directors merits the consideration of those who contemplate accepting office in that character.

The Companies Acts, 1862-1900, by William Godden, LL.B., and Stamford Hutton (Effingham Wilson), is an unpretentious little publication, but is likely, we think, to prove useful. It simply consists of the text of all the above Acts (without notes), printed in a handy volume, with repeals and amendments distinguished. Wherever any section in one Act is referred to in the same or another Act, the reader is informed at the former passage of the reference and of the page where it is to be found, and at the latter passage of the page where he can at once turn up the former. An index of nearly seventy pages—almost a quarter of the whole volume—makes it easy to find the Acts and sections dealing with any special topic. To have all the statute law thus supplied in a cheap, compendious, and accessible form will probably be found very convenient in offices and at meetings of companies.

The title of *The Workmen's Compensation Act, 1897: a Plea for Revision*, by Mr. R. T. Thompson (Effingham Wilson), explains itself. Mr. Thompson seems to prove his case: "Never was a statute worse drawn"; and he points out that

"a mass of case law, full of contradictions, has been built up upon the Act, which could not be equalled by any previous Act of Parliament in an equal period of time."

Mr. Thompson's proofs are perhaps more suitable for the public than for lawyers, and do not carry the matter further than the point already attained in the law cases under the Compensation Act, which have been reported by at least two among our legal writers.

SHORT STORIES.

Tales that are Told. By Mary and Jane Helen Findlater. (Methuen & Co.)—These six short stories by the Misses Findlater give the impression of early efforts now seeing the light upon the strength of such reputation as each sister has gained for herself in the path of fiction. Be this as it may, the book consists of rather commonplace studies, mainly of pathetic subjects: children lost in the snow, early death, and the like. Miss Jane Findlater in her two contributions strikes a brisker and more daring note than her sister, but her touch shows less finish; and we really cannot bring ourselves to believe that any Tsar of Russia ever visited an obscure old lady in a back street of Edinburgh. The elder sister's last story in the volume is a little too vague to be satisfactory; but her three Scotch sketches, though not up to her best level, are characterized by a quiet prettiness and pathos of their own.

Rolf Boldrewood's *In Bad Company, and other Stories* (Macmillan & Co.), is a ponderous volume of miscellaneous sketches, many in number and slight in execution, with the common feature that they all reflect a born Australian's views of men and things in Australia. The author has written so many books from the same standpoint, since the racy narrative which first made him familiar to the English public, that readers of these five hundred closely printed pages will know pretty well what to expect when they turn them over. One-fourth of the volume is devoted to an account of the great struggle between the Australian Shearers' Union and the Pastoral Association—a somewhat bald combination of fiction and statistics, alternately instructive and diverting. The score or two of minor pieces which make up Rolf Boldrewood's latest contribution to our knowledge of the pastoral south-east of the Commonwealth are all characteristic, and nearly all domestic and void of excitement. They illustrate the up-country life of New South Wales and Victoria; but we do not observe in this volume any new development of the author's manner or matter.

Under the Redwoods. By Bret Harte. (Pearson.)—Here again Mr. Bret Harte draws upon his inexhaustible store of recollections of California. One or two of the stories in this collection have their setting in England, but they are of much less value than the others. The Far West can always suggest to Mr. Bret Harte some bit of adventure, some quaint character, or some grotesque contrast, and he never wholly fails in a sketch of wild landscape or realistic wild interior. Though it would be exaggeration to say that this book reaches Mr. Bret Harte's highest level, it is true that he still holds his own. No other writer succeeds so well in making one think one knows what life in California fifty years ago was like.

Sirius, and other Stories. By Ellen Thorneycroft Fowler. (Hodder & Stoughton.)—This is a big collection of very short stories indeed. They cannot be called vastly entertaining nor very instructive. To read them straight on

one after another is hardly to give them a fair chance; but then, on the other hand, their artistic merit is not so great as to deserve better considered and less brutal treatment. Miss Fowler is still on epigram intent. An almost grim determination to say her good things or perish animates her as visibly as before. Some inelegances of diction are all the more apparent, as they accord but ill with the epigrammatic habit, whose surroundings should always be in keeping with it.

In Arcady and Out. By Oliver Madox Hueffer. (Brimley Johnson.)—The simplicity of good taste is exhibited in the get-up of the little spring-green volume called 'In Arcady and Out.' The contents reveal some charming aspects of nature as a background for quaint beings hovering on the borderland of humanity. Mr. Hueffer has a delicate touch and an imaginative insight. It was a happy idea to oppose Arcady and the commonplace commercial country outside. Sometimes the contrast is almost painful in its keenness of perception. The wood-nymph loving the painted idol—the simulacrum of a fraudulent business man—is perhaps the prettiest and oddest of the fancies. The scene with the park lovers, called 'A Crack in the Shutters,' is rather curious and slightly unanny. Variety of matter and idea appears in other sketches. 'Closing-Time' tells the sad and sordid tale, the closing scene in the life of an old Londoner, a woman who once dwelt in country places among country sights and sounds. She has grown to know more of the inside of police-stations and public-houses; but at her own "closing-time" she once more babbles of love and green fields. 'A Professor of Romance' has touches of humour and pathos. Indeed, the small volume represents mixed moods and moments belonging to this and the shadow world.

A Race with the Sun. By L. T. Meade and Clifford Halifax, M.D. (Ward, Lock & Co.)—L. T. Meade's desertion from the beaten track of domestic fiction is not altogether a matter for congratulation. In her new book, which is written in collaboration with Clifford Halifax, her own simple, if unexciting manner is scarcely traceable. It is a collection of the very sensational experiences of himself and his friends, as related by a distinguished man of science; and the smattering of science combined with aid from the supernatural has produced results ingenious indeed, but less readable than L. T. Meade's unassisted writing.

Peasant Lassies. By Jütta Bell-Ranske. (Freemantle & Co.)—A volume entirely made up of isolated imaginative studies in feminine human nature might, in wrong hands, be only too easily monotonous, superficial, extremely tiresome even. If this is not so in Madame Ranske's 'Peasant Lassies,' the reason should be self-evident. The author of the sketches is evidently, as one might say, not the first comer, not the kind of person one would suspect of committing herself to the one unforgivable sin in literature—the *genre ennuyeux*. Whatever human interest and charm the volume may contain must be attributed to the pleasing manner and persuasive nature of the author and her way of envisaging, interpreting, and managing life. Setting and subjects are Norwegian, and the atmosphere is of a kind to be felt rather than described. The fact that the book is already in the hands and on the lips of discerning readers almost guarantees the presence of sound qualities. If, as we fancy, the author is herself a Norwegian, the *aplomb* and fluency with which she uses the English language are surprising. The hardy peasantry are revealed hurrying about their daily tasks, and the harmonious 'Kom Kyva' of the Sæter girls rings in musical iteration over wild mountain and fjord. The complex lives and emotions of townfolk are entirely banished from 'Peasant Lassies.' These simple

records of the loves, joys, and sorrows of the daughters of the soil are woven of other material.

OUR LIBRARY TABLE.

MESSRS. HUTCHINSON & Co. publish *Henry Broadhurst, M.P.: the Story of his Life, told by Himself.* Mr. Birrell contributes an introduction, which is seven pages in length and as good as possible. Often when a distinguished writer adds a preface to a book by one who has no literary pretensions, the preface is hardly up to its author's usual standard, and gives to the book only the assistance of his name. Mr. Birrell's present introduction is in itself sufficient to make the book worth getting. Mr. Broadhurst, although a strong party politician on the Liberal side, is readable by the general public. His career is creditable, and he is one of those "good fellows" who are personally popular with all. As a rule in this book he writes fully about incidents in his career, but his account of his first election for Leicester is abridged on a point which illustrates his popularity. He states that the members had both resigned and that there was a double election, when he stood in conjunction with another Liberal candidate. That is all. The fact was, however, that the Mayor of Leicester, having received two writs for two elections, fixed the two elections for the same day, and was accused of having done so for party purposes, inasmuch as an Independent Labour candidate, who was the formidable person in opposition to the Liberal party, might have defeated, not Mr. Broadhurst, but the other Liberal; and by making the two elections one the Mayor got for the other Liberal the advantage of Mr. Broadhurst's popularity. The matter was at once brought before the House of Commons as a matter of privilege. It was impossible to defend the action of the Mayor, which was obviously illegal, for he made a single return to two writs, or had not distinguished in such a way as to make a return to each. Sir Henry James, however, who, as a great constitutional lawyer, brought the matter before the House of Commons on behalf of the Unionist party, had a strong personal affection for Mr. Broadhurst, the result of which was that in his remarks he virtually pledged the House not to unsettle the result of the election, and thus gave up the whole case. When a committee was appointed to investigate the matter it was the unanimous opinion of the committee that the action of the Mayor of Leicester had been illegal, and properly speaking the election of both members should have been void; but so strong an assurance had been given from all sides of the House in the debate that the seats should not be voided, that the committee found a way round and did not act as, legally, it should have acted. This extraordinary result of Mr. Broadhurst's popularity is not referred to in the book. Although a strong politician, and one sprung from the working class and knowing their opinions, Mr. Broadhurst is a little prehistoric in his views, and describes his warm advocacy of leasehold enfranchisement, which is now almost universally repudiated by the working class and by their modern leaders and regarded as a middle-class principle, and therefore in itself abhorrent to them. In his progress through the country as a speechmaker on behalf of this and similar measures Mr. Broadhurst sometimes had terrible experiences. He is, for a strong Liberal, somewhat lacking in "fads," and on one occasion was lodged with a host who was a violent abstainer, a hater of tobacco, and a fierce vegetarian. Mr. Broadhurst frankly describes both his recourse to private stores of whisky and also his strong wish, entertained for the only time in his life, that the public meeting would last all night.

Mr. Broadhurst is so considerable a dog-fancier that on one occasion in the 1880 Parliament he forced his way past his party Whips and went home from an all-night sitting on the ground that he must be ready at 7.30 A.M. to feed his bulldog, but combines with such ordinary tastes of the robust Briton a strange superstition to which he refers in several passages of his book. He gives with evident belief one clear case of ghostly visitation to himself at the moment of passing, and he explains some, though not all, of the ghosts of Glamis Castle as though he believed in them. He tells us of all the "house ghosts," and even of the hidden chamber, but makes no reference to the "park ghosts," who are always said to be looked upon as belonging to a somewhat inferior social order. There are a few trifling errors in Mr. Broadhurst's book. One of them is the inevitable mistake, which almost everybody makes who writes upon such subjects, of calling the diplomatic or civil service uniform "a Windsor uniform." Mr. Broadhurst expresses surprise that Col. Seely should find himself able to support an Eight Hours Bill for miners when as a proprietor of mines he had not himself adopted the system. This surely is a mere platform point. It may be right in the national interest that a universal system should be adopted, but wrong in the interest of a particular district that, without uniformity secured throughout the country, that district should handicap itself even in the slightest degree. Mr. Broadhurst, in writing of the general election of 1885, says:—

"Mr. Labouchere was busily pursuing his policy of endeavouring to influence the Liberal leaders and rank and file to use the large majority they had gained at the polls in favour of Home Rule in Ireland."

Mr. Labouchere was no doubt working very hard in the interest of Home Rule at the moment named, but not to influence the Liberal leaders to adopt it, which they had already done, so much as to secure the second reading of the Bill by the abandonment by Mr. Gladstone of the exclusion of the Irish members from the House of Commons. It is a curious and hitherto unexplained fact that subsequent revelations have shown that the Liberal Unionist chiefs had at one moment promised to vote for the second reading of the Bill if the concession was made, while Mr. Gladstone had promised the concession; and yet by some hitch the arrangements broke down. The Prince of Wales was not "President" of the Royal Commission on the Housing of the Working Classes, but an ordinary member, exactly the same as was Mr. Broadhurst, and, as the evidence shows, equally active. The extension of the hours of polling did not, as Mr. Broadhurst states, follow the passing of the Franchise Bill in the winter of 1885-6, but preceded it. There were, in fact, two Acts, with a considerable interval between them: first, the metropolitan Act, passed by private members, and then the extension of the metropolitan principle to the country at large. Mr. Broadhurst speaks of the regret which he now feels that he did not accept an appointment to an inspectorship under the Local Government Board. We have never previously noticed the use for London of the phrase "the Empire city." Americans will rise in arms at the application to our metropolis of the time-honoured name of New York. "Miners" should be *Mines* in two places where Mr. Broadhurst writes of the Mines' Regulation Act and the Miners' Act. We doubt the accuracy of the attribution of "velvet breeches" to "full dress" in combination with "gold lace coat." No doubt "velvet breeches" are worn in one form of "full dress," but they are the black velvet breeches which are worn with black velvet, and not with gold-covered, coats. There is a little slip of "Speakers," for a particular Speaker,

at p. 208; and the popular phrase for bankruptcy is, we believe, not "passing through the Courts," but "through the Court." We are glad indeed that Mr. Birrell did not, as he seems to have been asked to do, revise the book for the correction of such little errors, but preferred to give his labours to that introduction which is at the same time a perfectly honest and a perfectly pleasant description of the place of one who has the respect of all in the House of Commons.

THE gaily bound exterior, so gaudy and garish as to suggest a peerage or Court guide, of *The Private Life of the King*, an anonymous volume published by C. Arthur Pearson, Limited, set us against it. The book is, however, an admirably executed work, giving not, of course, the truth, but the truth as it is wanted by the public to which this sketch is addressed. There are many points which we might question. The "surname of the King" is a middle-class institution of which persons of such illustrious descent are somewhat impatient. Why the author should imagine that because the Saxon surname may (or may not) have been Wettin, therefore the marriage of the King's Saxon father, an inferior even under his ultimate title of Prince Consort, to the mother, a Queen regnant, diminished the race to the position of Wettins we do not know. The suggestion hardly bears rigorous examination. But this is the kind of question which no doubt interests a particular middle-class public. The account of the King's private friends lumps together those who are or were intimates with some who, although they have frequently been brought in contact with the King, cannot properly be so regarded. For instance, Mr. James Lowther, M.P., and Lord Derby are put in the same position as Sir Allen Young and Sir H. Keppel. The remarks upon Sunday observance are delicious. Here in particular we find, not so much the truth as what the normal head of the British household, not so thinking himself, wishes his family to think. But this is, after all, perhaps the right attitude for such a book. The chapter entitled 'Defender of the Faith' begins by the King stating that it is impossible for him to accept a certain engagement,

"for the date you mention falls on a Sunday." The keynote of the King's observance of the Sabbath is struck in those simple words. From his youth up he has, of his own free will and out of his firm convictions, kept Sunday apart as a day that should be devoted to religious exercises, quiet family life, and such occupations as entail the least labour on those who are in his service."

This purely British treatment of the subject is repeated in the same chapter in the following statement: "Lord Beaconsfield openly declared that he preferred the delightful home life and quiet peace of a Sunday at Sandringham to anything else in the world." Now the humour of this passage is, of course, quite lost to the ordinary reader; and for the superior class of reader it is enough that he should know what is the fact: that with the exception of Sunday travelling, which still shocks the Nonconformist conscience, the Royal family have been careful, for the sake of public opinion, not to go so far in the direction of Sunday amusements as is common in the classes with whom they consort. The British householder who himself when in France will go to a race at Auteuil on a Sunday afternoon would collectively be horrified if the King or Prince of Wales should do so. Another matter which will interest the Nonconformist conscience is the discussion whether the Oliver Cromwell who owned racehorses was or was not the Lord Protector. We have no doubt ourselves, for the ascertained historical fact that the Protector drove four-in-hand in Hyde Park makes the less clearly proved connexion with the turf at least highly probable. The author has not avoided a few trifling slips. The French

in the book is generally good; "Si nous avons," for "si nous avions," at p. 224, is an exception. The name of Baron Hirsch is right in most places, but once wrongly spelt; and unless we are wrong, there is not at Constantinople a "Pyreus."

MR. EDWARD ARNOLD publishes *Trooper 8,008, I.Y.*, by the Hon. S. Peel, a book which tells us a good deal. Mr. Peel is a "late Fellow" of an Oxford college, but he writes the English of an Irish local paper, with "would" for *should* in almost every sentence and even in the first paragraph of the dedication, and confusion of singular and plural even in the second paragraph of the text. All the same, he has produced a volume of considerable value, and of such good temper that its author assures us that the very lice "mean well" and do "not bite." Mr. Peel knows what the mounted infantry soldier should be: "he must understand his horse.....be able to saddle up in a moment.....to mount and dismount in full marching order with ease and rapidity.....able to manage at least three led horses.....a good shot." "In the first of these essentials we had.....little training; I believe some companies of yeomanry had none at all." The test of shooting imposed proved only that the "yeoman" could "shoot in the required direction." "Most had never fired a rifle before in their lives.....Most of us never discharged the rifles we carried in the field, until we fired them at the enemy." "To place so untrained a force in the field was a dangerous experiment.....nothing but the most urgent necessity could justify its repetition." It was, however, repeated in the present year, and all know with what results. The "regular" invariably declares "that when he returns home he will do his very best to prevent any of his friends or relatives enlisting." The "English horse" (we fear Irish is included) is useless on the veldt because he cannot pick his way, but expects to be guided. A fine Yorkshire hunter "succumbed after ten days on the march." "Officers belonging to the Intelligence Department" go out "to shoot beyond the outposts," and are captured by the Boers. The hospital orderlies of the Army Medical Corps are as brutal and corrupt as other writers have already stated. Altogether it is a deplorable picture, redeemed by the cheerfulness of the rank and file. Mr. Peel, who, despite his literary style, is evidently a man of ability, takes sides against Sir H. Colville and General Baden-Powell and for Lord Methuen. He agrees with another writer whose book we recently noticed in attacking the Boers for burning the mails—a "rascally deed." We cannot picture to ourselves Von Moltke sending on the letters of a hostile army in the field.

THE new volume of the *Annual Register* (Longmans), being that which, dated 1901, records 1900, is thoroughly up to the previous level of the publication, and perhaps on the whole shows improvement. For some time past we have had little fault to find, except, indeed, with the index, which has never been, to our mind, satisfactory; but we fully admit it is difficult to alter it in form, on account of the new trouble introduced, to those who know the series well, by any change. The chapters which record the events concerning various countries will remind even the best informed of events which, though important, have attracted little attention, or have been forgotten. As an example we might name the reception at St. Petersburg of a special mission from Tibet, which is noted as a return of a secret mission previously dispatched by Russia with presents for the Grand Lama, and as the first instance of diplomatic communications between the spiritual head of government in Tibet and any European Power. There are here and there some mistakes in names, showing a slight carelessness in revision.

Col. Picquart, at p. 261, is denied the c in his name. At p. 265 the name "Bony-Castellane" suggests the old English name for Napoleon, and looks slightly ridiculous. The present Commander-in-Chief in India is no doubt "Sir Arthur P. Palmer," but is never so described. There is a passage as to a change in the French law which we are unable to understand:—

"the entrance duties which weighed so heavily upon all wine, beer, and cider introduced, and which had as a consequence favoured the consumption of alcoholic drinks to the exclusion of less harmful beverages."

THE size of book suitable to the pocket known as "pott octavo" is becoming a popular form for reprints. Mr. Grant Richards is the latest adherent to this scheme, and the new series ("The World's Classics") which he is beginning with *Jane Eyre* and *The Essays of Elia* ought to come to the front at once. The volumes are excellently produced, both in cloth and limp leather bindings, and are wonderfully cheap.—The latest volume of Messrs. Nelson's handy "New Century Dickens" contains *Hard Times* and *Christmas Books*.

Harry Richmond and *Rhoda Fleming* are now to be had at sixpence (Constable), as well as *The Stolen Bacillus* (Methuen), *The Marquis of Lossie* (Newnes), Miss Broughton's *Joan* (Macmillan), and other recent novels. What the effect of all these volumes will be on the sixpenny public it is difficult to guess. We have, however, good reason to believe that 'Rhoda Fleming,' a Victorian masterpiece on a difficult subject, of which perhaps only a master should treat, is being eagerly read as well as bought.

In the excellent series of "Pages Choiesies" (Paris, A. Colin) selections from *Joseph de Maistre*, *Stendhal*, and *Tourgueneff* are procurable. These books might well be introduced by English schoolmasters. They contain passages of about the right length for a lesson, and prefaces by way of biography and criticism which are much better written than the average English introduction of the kind.

Adam Bede is published by Messrs. Blackwood in a new "Library Edition." The type is excellent, the colour of the binding suitable, though the ornamentation is rather dull. There is only one illustration, which is reasonably successful. We cannot express sorrow that those which appeared in the familiar red edition, and were sometimes torn out by the judicious and imaginative, have retired.—*Adam Bede* also occupies two recent volumes of the "Temple Classics" (Dent), and Emerson is continued in the same series with *Representative Men*.

MR. FROWDE has added the *Dunbar* and *Cowper Anthologies* to his neat and now well-known collection of national poetry. *Dunbar* naturally dominates the one volume, Wordsworth and Coleridge the other. We find over 2,000 verses of Stephen Hawes a little trying, and wonder why Charles Lamb is represented only by 'The Old Familiar Faces,' to the exclusion of "When maidens such as Hester die."

WE have on our table *The Story of the Siege in Peking*, by S. M. Russell (Stock),—*Story of the Siege Hospital in Peking*, by J. Ransome (S.P.C.K.),—*Japan's Accession to the Comity of Nations*, by Baron Alexander von Siebold, translated from the German by C. Lowe (Kegan Paul),—*The Rise of Hellas*, by E. G. Wilkinson (Black),—*Exercises on the French Irregular Verbs*, by M. Guichard (Longmans),—*Famous Englishmen: Book I., Alfred to Elizabeth*, by J. Finemore (Black),—*German Life in Town and Country*, by W. H. Dawson (Newnes),—*A Select Bibliography of Chemistry, 1492-1897*, by H. C. Bolton (Washington, U.S., Smithsonian Institution),—*Professional Papers of the Corps of Royal Engineers*, Vol. XXVI., edited by Capt. R. F. Edwards (Chatham, Mackay),—*An Enquiry concerning*

the *Principles of Morals*, by D. Hume (Kegan Paul),—*Sanity of Mind*, by D. F. Lincoln, M.D. (Putnam),—*Whence and Whither*, by Dr. P. Carus (Kegan Paul),—*Vexed Questions*, by R. Chalice ('West Sussex Gazette' Office),—*The Sun-Children's Budget*, edited by P. Allen and Dr. H. W. Godfrey, Vol. III. (Wells Gardner),—*Ashford Church*, by C. Igglesden (Ashford, 'Kentish Express' Office),—*Rubaiyat of Omar Khayyam*, rendered into English verse by E. FitzGerald, with illustrations by H. Cole (Lane),—*The Journal of a Rabbit, founded on Fact*, by M. T. W. (Grant Richards),—*Mad*, by J. P. Loughnan (Greening),—*The Melita of the Midlands*, by an Ex-Rector (Watts),—*Only a Woman Crucified*, by the author of 'Checkmated' (Simpkin),—*Romances of the Road*, by Thormanby (Everett),—*Once Too Often*, by Florence Warden (J. Long),—*The Cruise of the Golden Wave*, by W. N. Oscar (Ward & Lock),—*A Daring Spirit*, by Mrs. Bagot Harte (Digby & Long),—*Landscapes of the Bible and their Story*, with an Introduction by H. B. Tristram, D.D. (Eyre & Spottiswoode),—*The Book of Job*, a new translation from the Hebrew text by F. Fenton (Marshall),—*Textus Hebraici Emendationes*, edited by H. Oort (Leyden, Brill),—*Rameaus Neffe*, by Dr. R. Schlösser (Berlin, Duncker),—*Die Sprache der Buren*, by H. Meyer (Göttingen, Wunder),—*Les Vraies Origines de la Langue Française*, by Marsillac (Paris, Reinwald),—*Études sur l'Histoire Économique de la France, 1760-1789*, by C. Bloch (Paris, Picard),—*Beweis für das Dasein Gottes*, by Dr. Paul Schwartzkopf (Halle, Müller),—and *Metaphysica Nova et Vetusta*, by S. S. Laurie, LL.D. (Paris, Retaux). Among New Editions we have *Dracula*, by Bram Stoker (Constable), and *The Scale of Perfection*, by W. Hilton (Art and Book Company).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bickersteth (Bp. E. H.), *Thoughts in Past Years*, 3/6 net.
Lacey (T. A.), *The Elements of Christian Doctrine*, 5/ net.
Translation of the Psalms and Canticles, with Commentary by J. McSwiney, 8vo, 10/6 net.

Law.

Kelke (W. H. H.), *An Epitome of Leading Cases in Equity*, cr. 8vo, 6/

Fine Art and Archaeology.

Berling (Prof. K.), *Dresden Porcelain and its History*, folio, 10/ net.
Townsend (W. G. P.), *Plant and Floral Studies*, 8vo, 5/ net.

Poetry and the Drama.

Björnson (B.), *Laboremus*, cr. 8vo, 5/
Read (E.), *Nature Songs*, 12mo, 2/6 net.
Songs of Luella, cr. 8vo, 3/6 net.

Philosophy.

Saunders (T. B.), *Schopenhauer*, cr. 8vo, 1/6 net.

History and Biography.

American History told by Contemporaries: Vol. 3, 1783-1845, edited by A. B. Hart, cr. 8vo, 5/6 net.
Boulger (D. C.), *The Belgians at Waterloo*, roy. 8vo, sewed, 1/
Norway (A. H.), *Naples, Past and Present*, cr. 8vo, 6/

Geography and Travel.

Coolidge (W. A. B.), *Guide to Switzerland*, 12mo, 3/6
Lander (A. H. S.), *China and the Allies*, 2 vols. roy. 8vo, 30/ net.
Windle (B. C. A.), *The Malvern Country*, 12mo, 3/ net.

Philology.

Wilkinson (R. J.), *A Malay-English Dictionary: Part 1, Aili to Za*, 4to, sewed, 50/ net.

Science.

Bryant (J. D.), *Operative Surgery*, Vol. 2, 21/ net.
Hausbrand (E.), *Drying by means of Air and Steam*, translated by A. C. Wright, cr. 8vo, 3/ net.
Howison (G. H.), *The Limits of Evolution*, and other Essays, cr. 8vo, 7/6 net.
Reed (C. A. L.), *A Text-Book of Gynecology*, roy. 8vo, 25/ net.
Roger (G. H.), *Introduction to the Study of Medicine*, translated by M. S. Gabriel, roy. 8vo, 21/ net.
Skinner (W. R.), *The Mining Manual for 1901*, 8vo, 21/
White (G.), *The Natural History of Selborne*, edited by L. C. Mall and W. W. Fowler, cr. 8vo, 6/

General Literature.

Adams (C.), *The Separation of the Beresfords*, cr. 8vo, 3/6
Badcock (N. B.), *By Grey Old Gardens*, 12mo, 5/ net.
Bense (B. M.), *The Civilizing Race*, cr. 8vo, 12/
Charm of Life, by the author of 'An Episode at Schmeka', 3/6
Cornaby (W. A.), *China under the Searchlight*, cr. 8vo, 6/
Courthope (W. J.), *Life in Poetry: Law in Taste*, 10/ net.
Coutts (J.), *The Tree of Life*, cr. 8vo, 8/ net.
Dickens (H.), *Puffs of Wind*, cr. 8vo, 3/6
Eton Boy's Letters, selected by the author of 'A Day of my Life at Eton', cr. 8vo, 5/

Farrer (J. A.), *The Great Noodleshire Election*, cr. 8vo, 3/6
Frost (G.), *Where is your Husband? and other Brown Studies*, cr. 8vo, 2/6 net.
Giesing (G.), *Our Friend the Charlatan*, cr. 8vo, 6/
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Henham (R. G.), *Bonanza*, cr. 8vo, 6/
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Laidlay (W. J.), *Lena Laird*, cr. 8vo, 6/
Munro (N.), *Doom Castle*, cr. 8vo, 6/
Naval Pocket-Book, 1901, 18mo, 5/ net.
Pancost (H. S.), *An Introduction to English Literature*, 5/
Russell (P.), *Christine*, cr. 8vo, 3/6
St. Clair (W.), *Prince Baber and his Wives*, and *The Slave Girl Narcissus*, and *The Nawab of Lalput*, cr. 8vo, 6/
Walters (C.), *Sneape's Spirit*, and other Fantasies and Stories, cr. 8vo, 3/6
Werner (A.), *Chapenga's White Man*, cr. 8vo, 3/6

FOREIGN.

Theology.

Hartmann (D.), *Das Buch Ruth in der Midrasch-Litteratur*, 4m.
Hummelauer (F. de), *Commentarius in Deuteronomium*, 8m.
Zapletal (V.), *Der Totemismus u. die Religion Israels*, 6m. 40.

Drama.

Croisset (F. de), *Chérubin*, 3fr. 50.

History and Biography.

Bernard (F.), *L'Indo-Chine*, 3fr. 50.
Collin (J.), *Louis XV. et les Jacobites*, 3fr. 50; *Les Campagnes du Maréchal de Saxe, Part 1*, 7fr. 50.
Labande (L. H.), *Un Diplomate Français à la Cour de Catherine II.*, 2 vols. 15fr.
Loiseau (C.), *L'Équilibre Adriatique*, 3fr. 50.
Lovenjoul (Vte. de S. de), *La Genèse d'un Roman de Balzac*, 7fr. 50.
Mercler (E.), *La Question Indigène en Algérie*, 3fr. 50.

Geography and Travel.

Boule (M.), *Le Puy-de-Dôme et Vichy*, 4fr. 50.

General Literature.

Alain (M.), *Le Maître du Moulin-Blanc*, 3fr. 50.
Charpentier (A.), *Les Treize Jours d'Annette*, 3fr. 50.
Roy (R. Le), *Nicette et Milou*, 3fr. 50.
Sales (P.), *Les Habits-Rouges*, 3fr. 50.

THE DAISY IN AMERICA.

Oakland, California, May 18th, 1901.

In your notice of Mrs. Flint's 'A Garden of Simples' you say "the true daisy is unknown in America." This was undoubtedly true a few years ago, though the horticultural varieties of the "wee crimson-tipped flower," the double daisy and the "hen and chickens," were often to be found in "door-yards," as we call our front gardens. But the true daisy now spangles hundreds of lawns in this city—and almost every house has at least a small plot of grass in front of it—and is spreading every day along this coast, so that in a year or two it will have to be as carefully extirpated by those who desire fine velvet turf as on your side of the world.

The description of purslane as a "pot-herb," common as it is in books, seems a mistake. It has nothing "herby" about it, it being particularly mild and odourless; but if gathered young it makes first-rate "greens," being hardly inferior to spinach. The extent to which it can propagate itself and cover the ground in fields and gardens on the high prairies, where the soil is light and the summers are intensely hot, must be seen to be believed. There is an indigenous purslane, often to be found side by side with the imported one, but it is nowhere in the struggle for possession of the soil. C. J. G.

* * It is interesting to learn that the daisy has established itself in the Western States; in the Eastern we believe it is still unknown. As to "pusley," Mr. C. D. Warner saw a Chinaman, who came over with a returned missionary and pretended to be converted, boil a lot of it in a pot, stir in eggs, and mix and eat it with relish: "Me likee he." That would, we think, be quite enough to entitle it to be called a pot-herb; the term "herb" does not necessarily imply any special qualities of odour or flavour, at any rate in this use. Lettuce and cabbage are pot-herbs no less than mint and tarragon.

THE MEANING OF "GENTE DISPETTA" IN THE 'INFERNO' (ix. 91).

Dorney Wood, Burnham, Bucks.

In the first number of the *Bulletin Italien de Bordeaux* M. Morel-Fatio proposes a new interpretation of the phrase "gente dispetta" applied by Dante to the rebel angels ('Inf.' viii. 82-3) who bar the entry to the City of Dis.

The word *dispetto* here ('Inf.' ix. 91) is usually taken in the passive sense of "despised," "despicable." M. Morel-Fatio, however, points out that the old French *despis* (which is the same word) is found in the sense of "arrogant," "contemptuous"; and he remarks that this meaning, if *dispetto* could bear it, would seem to be more appropriate to the rebel angels—who fell through pride ('Par.' xxix. 55-6), and whose arrogance (*oltracotanza*) is especially insisted on by Dante ('Inf.' viii. 124; ix. 93)—than the somewhat colourless "despised" of the commentators and translators.

This suggested interpretation would certainly give additional point to the phrase "gente dispetta" in the passage in question. But against it (though M. Morel-Fatio makes light of the objection) is the fact that Dante twice elsewhere uses the word *dispetto* ('Par.' xi. 65, 90), and each time undoubtedly in the sense of "despised." Further, so far as I am aware, there is no instance of the use of this word *dispetto* in Italian in any other sense. These objections, coupled with the unanimity of the commentators, old and modern, in favour of the rendering "despised," make it hazardous to accept M. Morel-Fatio's ingenious suggestion—at any rate at this stage. Possibly he may have further arguments in reserve. PAGET TOYNBEE.

ORIGIN OF "PECCARY."

77, St. Martin's Lane, W.C.

In the 'Century Dictionary,' our best authority until the 'N.E.D.' is completed, *peccary* is explained as "probably from a S. American name, cited by Pennant as *paquirá*." This is correct as far as it goes, but "S. American" is a very loose designation, which may mean anything or nothing. The word is Carib. It occurs in several printed vocabularies of Carib dialects. Breton's well-known 'Dictionnaire Caraïbe-Français,' 1665, reprinted 1892 (p. 427), has "*Pagnira*, sanglier," an obvious misprint for *paquirá*. Antoine-Biet has "*Paquirá*, sanglier," in his 'Petit Dictionnaire de la Langue des Sauvages Galibis,' 1664, p. 428; and a century later the 'Dictionarium Galibi' gives it in the orthography *pockiero*. In the nineteenth century *paquirá* is registered as being current in the Apalai or Aparai and Ouayana dialects, both spoken in Guiana. See the fifteenth volume of the "Bibliothèque Linguistique Américaine," 1892.

Paquirá is of frequent occurrence in old works of travel. Thus, in French, "Les paquiras sont une espèce de sangliers" (Bellin, 'Description de la Guyane,' 1763, p. 58). In Spanish, Gumilla, 'Orinoco Ilustrado,' 1745, i. 294, has "Es la paquirá especie de javali." In Italian, Clavigero uses the orthography *pachira*. Turning now to English authors, the oldest form I can trace is *pockiero*, which, according to what I said above, belongs to the Galibi dialect of Cayenne, a dialect which has also yielded other English zoological and botanical terms (*cabassou*, *cabiai*, *casareep*, &c.). In R. Harcourt's 'Voyage to Guiana,' 1613, p. 29, I find a reference to "Swine in great numbers, whereof there are two kinds, the one small, by the Indians called *pockiero*, the other is called *paingo*." In G. Warren's 'Description of Surinam,' 1667, p. 11, I find the following: "Of the hogs there are three kinds, one lives like an otter.....the other two are call'd the *pakeera* and *pinko*." This is,

of course, the *paquirā, pakira, pachira*, alluded to above. The earliest to spell it in modern fashion, *peccary* or *pecary*, is Lionel Wafer, who, in his 'Voyage,' 1699, p. 104, writes, "The country has of its own a kind of hog, which is called *pecary*." The editors of the 'N.E.D.' may be glad to know of this.

JAMES PLATT, JUN.

SOME SUGGESTED EMENDATIONS IN THE CHAUCER TEXT.

I VENTURE to suggest two or three emendations of the usual readings in the 'Canterbury Tales.'

1. Of the Prioress in the Prologue, describing how particular she was in her manner of eating, Chaucer, at lines 130-1, says:—

Wel coude she carle a morsel, and wel kepe
That no dropé fülle up-on her brest.

To "kepe" in Chaucer's time meant to take care. The meaning of these two lines is, she knew how to carry a morsel of food to her mouth daintily, and she took great care that not a drop fell upon her breast.

The ordinary reading, in Skeat as well as in other editions, is—

Well coude she carle a morsel, and wel kepe.
That no dropé ne fülle up-on her brest.

Passing by the "ne" in line 131, which is not in all the MSS., and spoils the rhythm if the final *e* in "drope" is pronounced as it ought to be—it is "dropa" in Old English—by thus putting a comma at "kepe" the sense is lost. The line is made to mean, if anything, she could carry a morsel to her mouth well and take great care of it. This is not what Chaucer meant.

Chaucer had intentionally emphasized the "That" in the second line. To show the "kepe" referred to taking care, not of the morsel in her mouth, but to the prevention of an accidental fall upon her breast, he makes line 131 of nine syllables only, so that the emphasis may fall on "That," which is thus made a long foot and equal to two syllables.

2. In the 'Knight's Tale,' when Arcite was set at liberty by Theseus, it was on the "forward," according to Skeat's edition, lines 1211-5,

That if so were that Arcite were y-founde
by day or night or stounde
In any cuntries of this Theues

That with a swerd he sholdé lese his heed.

This reading makes very little sense. "Stounde" means a short time—a moment of time. So we should have to believe, if we adopt this reading, that Chaucer wrote something as foolish as this—that if Arcite was caught in any part of the dominions of Theseus, either by day or night, or for a moment, he must die. It is true many of the MSS. have this reading. That is accounted for by the tendency scribes had of carrying on and repeating a word they had just written. They had immediately before written "or"; "or" was still in their eye and memory, so they repeated it.

What Chaucer presumably wrote was not "or stounde," but "o stounde," i.e., any moment. It makes perfectly good sense. If Arcite was found, for any, even for the shortest space of time, by day or night, in any country of this Theseus, &c. Tyrwhitt had already adopted this obvious reading, for which there is authority; he has been followed by others. Prof. Skeat goes back to the old and ignorant black-letter editions.

3. The next amendment I suggest not so confidently. Lines 1623-6 are a parenthetical ascription to Love, and run thus in Skeat:—

O Cupide, out of alle Charite!
O regne, that wolt no felawe have with thee!
Ful sooth is seyð, that love ne lordeshippe
Wol noht, his thankes, have ne felaweshippe.

Passing over the awkward spelling "lordeshippe," which ought to be "lordeshepe," I sug-

gest instead of "no felaweshippe" we should read "ne felaweshippe," for which there is some authority.

As it stands it is inconsequential. The poet is addressing Cupid, and blames him for his want of charity, his refusal to endure an equal. Why should he mix up with that anything which "lordeshippe" will not do or suffer? Besides this, if what he wanted to say was something about both love and "lordeshippe" he would not use "his thankes," but "hir thankes." This usual reading is not only inconsequential, it is ungrammatical. What I imagine the poet meant to say about love was that it would endure not only "no lordeshippe"—i.e., a superior—but not even an equal—"ne felaweshippe."

Ful sooth is seyð that love ne lordeshippe
Wol noht, his thankes, have ne felaweshippe.

Thus we have good grammar and good sense. The quotations in Prof. Skeat's note are consistent with this reading—both the original idea in Ovid, "Non bene conveniunt, nec in una sede morantur Maiestas et Amor," and the quotation from the 'Roman de la Rose':

Amor et seignorie
Ne s'entretient compaignie,
Ne ne demorerent ensemble.

These sayings relate to love's refusal to brook a lord, a superior. Chaucer wants to go further. It is not so much a question, between Arcite and Palamon, who is to be lord or master, but whether they can continue their "felaweshippe," they both being in love with the same lady. So Chaucer quotes the old saying about love and mastery not being able to agree, and adds thereto this further statement, *apropos* of the contest between the two young knights, not only that love will not endure a master, he will not have an equal:—

Wel finden that Arcite and Palamoun.

4. Another passage occurs to me from the Prologue to the 'Legend of Good Women,' where by a wrong punctuation by editors the poetry is spoilt. Lines 130 to 145 are generally given thus—speaking of the birds in May:—

And somme songen clere
Layes of love, that Joye hit was to here,
In worshippinge and preysinge of hir make.
And, for the newe blisful somers sake,
Upon the branches ful of bloomes softe,
In hir delyt, they turned hem ful ofte
And songen, &c.

By thus putting a full stop at "make," in line 141, the editors represent the birds, foolishly, turning themselves about on the trees because it is summer. By putting a comma only at "make," and a full stop at "sake"—

And somme songen clere
Layes of love, that Joye hit was to here,
In worshippinge and preysinge of hir make,
And for the newe blisful somers sake

—we have the birds, far more poetically, singing songs in praise of their loves and in gratitude for the blissful summer time.

5. In 'Troilus and Criseyde' there are many emendations of the usual editions I should like to make. I will here mention only two. At line 574 Prof. Skeat reads—

Ther for go wey ther is no more to sey.

"Wey" and "sey" jingle awkwardly. By adopting the reading of the Harleian MS. generally known as H, we avoid this jingling, and get the more musical and Chaucerian line—

Ther for go hens there is no more to sey.

At line 883 Prof. Skeat and other editors read—

Ne I never saw a more bouteveous

—a wretched, inharmonious, and un-Chaucerian line. I had long ago conjectured, in an edition of 'Troilus' I once attempted, that what Chaucer wrote was, "Ne never saw I a more bouteveous." I have found my conjecture verified in the MS. I call H, the one in the Harleian Collection numbered 2392, except that it has "sauh" for "saw." H², Harleian 4912, also reads, not quite so well, "Ne never saw I a more beauteveous."

I must apologize to Prof. Skeat for making these suggestions. They may help to make still more valuable any new edition of Chaucer's works he may give us.

CHARLES HAMILTON BROMBY.

THE INTERNATIONAL PRESS CONGRESS.

THOSE who have followed with interest the growth of the international movement which has for its object an annual congress of the press will be curious to learn what is to be the future action of this association of journalist organizations throughout the world. It has inaugurated seven congresses of the press in seven succeeding years; now it cries "Halt!" and, declining the municipal invitation of Glasgow and the fraternal offer of Berlin, decides, through its committee, meeting at Nuremberg on May 20th, that there shall be no congress in 1901.

This decision has been denounced in some quarters as unconstitutional, but it is undoubtedly practical. The international movement, like the individual, has, after seven years' growth, reached a stage of its development at which it may well pause and consider in what direction it may expand and in what contract its borders. The congress held at Paris last year added to the congested arrears of business connected with questions and reports pressing on the executive; the very vitality of these questions, and the numberless and many-sided points of view which were involved in their consideration, prevented them from being settled out of hand at a single meeting. The statutes instituted an annual congress, but a seven years' experience of these statutes shows that for working this immense association of associations, numbering over 12,000 members, a simpler system is necessary; and reconstruction on lines which may involve less frequent and less ostentatious meetings will inevitably result from the pause which this year the executive council has demanded.

As an original member of the British International Association (the British branch of the movement in question), the present writer cannot repress the opinion that at this crisis British journalism would do well to consider whether it is not possible to show a more representative and more adequate interest in so important an organization as that which annually brings together journalists, men and women of all nations, to discuss matters of professional moment. Hitherto the British press has been represented by a small association of journalists who are convinced that in meeting their foreign colleagues in friendly discussion and social intercourse much can be done to dispel international misunderstanding. A recent resolution laid before the Council of the Institute of Journalists suggests that that large and increasing body should be asked to co-operate with the continental movement at a time when the reconsideration of its constitution would possibly enable the Institute to advise on, and take a useful part in, the reconstruction. This would be a worthy part for our great press association to play in the work of peace and progress, and I do not doubt that such a step would be welcomed by many journalists at home and on the Continent. The continental executive has under consideration such useful objects as the issuing of a card of identification for the professional recognition of members in all parts of the world, as well as various reports upon the position and professional relations of journalists, as regards employment, remuneration, &c. It would be well if practical British co-operation could be assured before the congress of 1902 takes place at Berne, to render the revision as complete and as beneficial as possible.

G. B. STUART.

THE BARROIS-ASHBURNHAM MANUSCRIPTS.

THE portion of the famous collection of manuscripts, the property of the Earl of Ashburnham, known as the Barrois collection, which Messrs. Sotheby, Wilkinson & Hodge will sell on Monday next and four following days, will apparently put a full stop to the Ashburnham sales. It is practically the only portion of the extensive MS. collections of the late earl to come under the hammer, and in many respects it is the most interesting. Barrois held an official position in France at a time of revolutions and internecine strife, and whilst others were concerned with the larger issues of political uncertainty, Barrois was quietly and unostentatiously forming a magnificent collection of manuscripts, illuminated and otherwise. It is highly probable that most of these manuscripts were purloined from French libraries—those which were unquestionably stolen were returned (for a heavy consideration) to the rightful owners in 1888. There yet remains a series of over six hundred articles. The interest of the collection is unusually varied, for it comprises manuscripts of historical, theological, and literary and artistic interest. Those which come within the last-named category will naturally realize sensational prices, for the demand for these beautiful specimens of mediæval art has increased enormously within the last decade or two. The composition of the Barrois collection is fairly well known to students, for the late earl issued a privately printed catalogue of it some years ago, whilst a condensed account was published in one of the earlier volumes—now out of print—of the Historical Manuscripts Commission. The admirable sale catalogue is not, however, founded on either of these compilations, but is entirely the work of Messrs. Sotheby's cataloguer, who has acquitted himself most creditably. He has paid special attention to the provenance of the various manuscripts, and has indicated, wherever possible, whether a particular codex has been printed. The arrangement of the lots is alphabetical, a plan which, while leaving much to be desired, is the handiest for reference.

One of the first of the illuminated MSS. is an Antiphonale "ad usum Basilice S. Germani a Pratis," a very large folio dated 1729, by Charles Mercier, with thirty beautiful large paintings of scenes in the life of Christ and twelve large initials—a splendid example of the combination of landscape painting, decoration, and calligraphy of the eighteenth century. The three MSS. of Aristotle are respectively in Latin, French, and German of the fourteenth and fifteenth centuries; the French version, which was Count MacCarthy's, has a beautifully painted miniature of a scriptorium, with a master and six scribes on a chequered ground. The most important of the three MSS. of Artois is an interesting and valuable MS. of the fifteenth century, with eighty-four finely painted and illuminated miniatures; and this was edited by Barrois himself in 1837, with copper-plate engravings in outline from the illuminations. There are thirteen MSS. of St. Augustine, the chief of which, "Incipit Hystoria.....Beatissimi Augustini descripta ex Indictis suis propriis ac aliorum scriptis autenticis," &c., is a small MS. of thirty-five folios, containing one hundred and thirty-six incidents, each with a tinted drawing. This remarkable volume is written and illustrated in the manner in which the ancient Netherlands block-books were afterwards produced. There are six fifteenth-century MSS. of Boccaccio, which call for no special mention; and a similar number of Bœthius, also of the same period: one of these is magnificently decorated with six large illuminations and numerous fine borders and initials. This MS. was described by John Holmes, of the British Museum, in Cochran's 'Catalogue of MSS.,' and was apparently acquired from Cochran by Barrois.

From the point of view of an English historian perhaps the most interesting lot in the whole sale is an extraordinary series of over 1,170 Anglo-Norman charters, comprising royal grants, rolls of expenses, letters patent, muster rolls, and other State documents upon vellum, illustrative of the wars of the English in France under Edward the Black Prince, the captivity and death of the French King John in England, Charles VI.'s attempt to invade England in 1386, the conquest of France under John, Duke of Bedford, &c. This collection is bound in eight atlas folio volumes, and should form sufficient material for a series of highly important historical works. Of the three Comestor MSS., the most important is a fourteenth-century translation of the Old Testament from the Latin of Petrus Comestor into French by Guiart des Moulins. It is finely illuminated and decorated with seventy high-class miniatures on rich gold and chequered grounds, and seventy-two fine large ornamental illuminated initials. Dante is represented by a fourteenth-century MS., with finely painted and richly illuminated initials, the first of which contains a miniature portrait of Dante. This MS. was in Lord Guilford's extensive library, which was dispersed during the earlier half of the last century.

The fourteenth-century MS. of Du Guesclin, which was edited by Charrière, in two volumes, in 1839, is remarkable in having fourteen fine miniatures painted in *camaïeu gris* and heightened in gold; it was No. 2778 in the celebrated La Vallière collection. Another MS. of the same period, and with illustrations (223 miniatures) in somewhat the same manner, is "La Genesi de Nostre Dame Sainte Marie, par Prêtre Herman," which varies considerably from the Harleian MS. of the same work. Yet another MS. with illustrations of the same *genre* is a 'Histoire Universelle,' "compilée d'Orose, de Salluste, de Lucain," &c., dating from the fifteenth century. This magnificent MS. has seventy-six splendid illuminations and the same number of large initials.

But the most magnificent MS. in the whole collection is the Book of Hours (lot 282) on 225 leaves quarto, which is a truly splendid specimen of the highest style of the French illuminator's art of the middle of the fifteenth century. In addition to ten very fine miniatures in the text, the elaborate borders are of a most unusual character, and contain among the conventional leafy scrolls numerous human figures and monsters in various attitudes; there are also hundreds of large and small illuminated initials. This MS. is remarkable not only on account of its beauty, but also for the fact that it was left unfinished by the illuminator; and all the unfinished leaves have indications of the method adopted in the decoration of the MS., such as gold dots and frames, figures in outline, colourings half filled in, spaces for miniatures, &c., all of which show the progress of the artist in his work. Another splendidly illuminated work is the 'Chronique Generale' of Jehan de Courcy, a fifteenth-century MS. in 337 leaves large folio, the six large paintings measuring 9 in. by 8 in. Yet another very richly illuminated MS. is 'Le Miroir Historial de France,' also of the fifteenth century, and on 134 leaves small folio. There are five large miniatures, 5½ in. by 5 in., of subjects connected with the text, the last of which represents a king of France being anointed by a prelate, and also thirty-six beautiful historiated miniatures 2½ in. square, as well as other numerous details.

Mention must also be made of another splendid volume, "La Passion de N. S. Jesus Christ, en vers par Jacques Le Lievre," a sixteenth-century MS. executed for Francis I., whose arms are on the first page; and on the second leaf is a representation of the author delivering his work to the king. There are no fewer than forty-three illuminated miniatures in this noble volume, nearly all of which occupy the full size of the page and measure 13 in. by

9 in. Two other MSS. call for notice: a Latin Psalter of the fourteenth century, on 106 leaves small quarto, every page of which is ornamented with a rich Italian border, and with over 180 very finely illuminated initials in the style of Giotto; and a MS. of Voragine, translated into French by Jehan de Vignay in the fifteenth century. This magnificent manuscript has 143 very beautiful illuminated miniatures, mostly 5 in. by 6 in., in addition to 148 large ornamental initials. W. R.

Literary Gossip.

MRS. CREIGHTON, who is at work on the biography of the late Bishop of London, would be much indebted to any persons who may have letters from him, if they would kindly send them to her now at The Palace, Hampton Court. They will be returned with as little delay as possible.

MRS. PAGET TOYNBEE has had the good fortune to discover, in private hands, the originals of the letters (about eight hundred in number) addressed by Madame du Deffand to Horace Walpole between 1766 and 1780. The majority are in the handwriting of Wiart, Madame du Deffand's amanuensis, but several were written by Madame du Deffand herself in the wonderfully clear, large, round hand which she contrived to write after she became blind. Mrs. Toynbee hopes to publish a complete edition of the letters, considerably more than half of which have never been printed. Miss Berry's edition, published nearly a hundred years ago, consisted of selections merely, representing only three hundred and forty-eight letters.

MR. FISHER UNWIN has arranged for the publication in his "Story of the Nations" series of a volume on 'Feudal England,' by Miss Mary Bateson.

THE forthcoming number of the *Classical Review* will contain a letter communicated by Dr. Granger, of Nottingham, in which the writer questions the value of the classics as a means of stimulating the love of literature or training the literary instinct.

THE subject of Waterloo being before the public in reference to the part taken in it by the Dutch-Belgian troops, it is of interest to learn that a fresh description of the battle from the pen of a specially competent authority is approaching completion after the labour and researches of many years. The writer who hopes to say a final (?) word on the absorbing subject of the great struggle is Col. Baron Stoffel, the celebrated French *attaché* at Berlin before the war of 1870, whose warnings were unheeded by his Government. Every summer for many years past Baron Stoffel has taken up his residence for several weeks, and even months, at Genappe, and his examination of the ground of the campaign has been most minute. At least the first portion of the work will soon be ready for publication.

THE index to the first ten volumes of 'Book-Prices Current,' which has been in course of compilation for some time, is now completed, and will be published by Mr. Elliot Stock very shortly. The index is so arranged that under any one author's name all the copies of his works sold during the decade are brought together, and varying prices and states are seen at one view. The work contains in all 33,000 distinct titles

and over 500,000 references, Shakspeare alone including over 1,100.

WE are glad to hear that the latest accounts of the health of Mr. W. J. Stillman are more satisfactory. For the first time since he fell ill in February he is now able occasionally to leave his house for a short drive on fine days.

MRS. EGERTON EASTWICK, whose 'Rubies of Rajmar' appeared under the name of Pleydell North, is about to issue under her proper name a novel of religious life, to be entitled 'Beyond these Voices.' It will be published by Messrs. Burns & Oates.

THE Education Department have published (price 1*d.*) a good translation of the "Decree" on the 'Simplification of French Syntax.' That famous document was not so clear as are most French productions, and though we know that, provided we still say "mon amour," we may make "nos folles amours" feminine in the plural, we are left in doubt as to whether an "ordinary eagle," as, for example, Lord Milner in his capacity of "the eagle of South Africa," is masculine or not. We shall now expect a decree by Sir John Gorst proclaiming, in the interest of the colonies he once adorned, an amnesty for the Scotch-Irish-American-Australian users of "woulds" and "shoulds."

MAX O'RELL'S new book 'Her Royal Highness Woman' is being translated into German and Swedish, and will shortly appear in Berlin and Stockholm.

THE Executive Committee of the Assistant Masters' Association passed last Saturday several amendments to the new Education Bill, and also regretted that Dr. Gow, their chairman, "should have found, after sixteen years' successful head-mastership, that the taking of orders is a necessary preliminary to further professional advancement."

ACUTE scepticism has again broken out in Glasgow over Robert the Bruce, hero this time not of verse, but of parchment prose. In the Exhibition the Archæological Section comprises a charter of November 12th, 1314, by King Robert to Eleazir, a Jew of Aberdeen, of lands in that county yeleft the Hich Prestes Stans, granted on account of Eleazir's distinguished valour in the storming of the castle of Aberdeen. Critical antiquaries impugn the alleged Eleazir, chiefly because of the unheard-of character of his tenure: "Reddendo quolibet anno ad festum Pentecoste tria prepucia aurata in Scaccarium nostrum solvenda." Meanwhile, at the first blush, the noes have it. Exchequer Rolls have been searched in vain for signs of any collection of the articles above mentioned, gilt or ungilt, for the royal treasury!

PROF. KUNO FISCHER, at the general meeting of the Goethe Society, announced that the late Grand Duke Carl Alexander shortly before his death took pains to leave on record his own personal recollections of Goethe. These were partly dictated and partly written by himself. Some excerpts from them were read by the professor. During the Goethe festival at Frankfort in 1899 earnest applications were made to the Grand Duke to give a permanent form to his memories of the poet, so that they might not die with him or be

preserved only by oral traditions. These recollections will be preserved either in the Goethe-Schiller Archiv or the Goethe National Museum, but it is to be hoped that they will soon be published.

AT Heidelberg Miss Louisa Pound, of Lincoln, has achieved the degree of Doctor of Philosophy, "multa cum laude," by her dissertation 'On the Comparison of Adjectives in English in the Fifteenth and Sixteenth Centuries.'

IT is satisfactory to learn that the archives of the Thomastift of Strasburg, which are of the greatest importance for the history of the Reformation, are henceforth to be placed among the State archives, in order that they may be rendered easier of access. The Stift, however, retains its right of property.

THE Parliamentary Papers of the week include the Report of the Comptroller-General of Patents, &c. (3*d.*); National Gallery, Scotland, Report (1*d.*); Wellington College Report (1*d.*); and Government Insurances and Annuities, Accounts, 1900 (3*d.*).

SCIENCE

THE ROYAL OBSERVATORY, GREENWICH.

THE Annual Visitation of the Royal Observatory was duly held on the 1st inst., being the first Saturday in June. It was particularly appropriate this year that the distinguished astronomer Sir William Huggins, being President of the Royal Society, was chairman of the Board of Visitors, to whom Mr. Christie, the Astronomer Royal, presented his usual report of the state of the Observatory and record of its activity, extending to the 10th ult. No further changes of importance have been made in the buildings and grounds. Some instruments belonging to the Observatory have been taken to Sumatra and to Mauritius (under the charge of Mr. Dyson and Mr. Maunder respectively) for the purpose of observing the total eclipse of the sun last month. The meridian observations were carried on with all accustomed regularity, but the reductions have been somewhat interfered with by changes in the computing staff.

The second ten-year catalogue of 6,892 stars for 1900 has been printed, and is in course of distribution; as we mentioned when recently noticing the volume of observations for 1898, it also forms an appendix to that volume. The principal feature in it, besides the fundamental stars, is the reobservation of all the stars contained in Groombridge's circumpolar catalogue for 1810. As a preliminary step to an accurate determination of the proper motions of these stars, a new reduction of the places in Groombridge's catalogue has been undertaken by the aid of the clock-star and azimuth-star places in Prof. Newcomb's fundamental catalogue, with results which seem likely to be very satisfactory. The new altazimuth, with its new chronograph, has been in use throughout the year as a reversible transit-circle in the meridian in four positions, for the better investigation of systematic errors and for observation of stars used for comparison with the planet Eros and fundamental stars; but it has also been occasionally used for lunar and planetary observations in the prime vertical and other azimuths. Occultations and other special phenomena have been observed with the equatorials. With the 28-inch refractor a large number of micrometric measurements of double stars, especially close ones, have been obtained, chiefly by Mr. Lewis. The most important work accomplished with the Thompson equatorial has been the photographing of the planet

Eros during the recent opposition for determination of the solar parallax. Very satisfactory progress has been made with the work for the Greenwich zone of the astrographic catalogue, which is under the special charge of Mr. Hollis, and two-thirds of the whole of that for its measurement have been accomplished. The new star in Perseus was closely watched and photographed at Greenwich from the time when its discovery was announced. Regular work with the photographic spectroscope mounted on the Thompson equatorial had to be deferred until the end of March, on account of the observations of Eros and Nova Persei; since then several photographs of stellar spectra have been obtained, preliminary measures of which give satisfactory results, the spectroscope being now in good adjustment. The heliographic observations have been regularly continued under the immediate superintendence of Mr. Maunder; the minimum of solar spots is now past, and no Greenwich photograph indicated a spot from March 7th to the date of the Report, soon after which, it may be remembered, a large one appeared.

The magnetic and meteorological observations have, as for several years past, been under the charge of Mr. Nash. The former exhibit but few disturbances, and indeed there were no days of great magnetic disturbance. The observations were made in the new Magnetic Pavilion, which is free from any disturbing effect of iron on the instruments. Much attention has been given to the possible effect of disturbance from electric railways or tramlines, and it is hoped that conditions will be secured by which any injurious effect on the registers may be avoided, so that the work, which could not be conveniently transferred to another site, may still be efficiently continued at Greenwich.

With regard to the meteorological observations, the following particulars may be of interest. The mean temperature of the year 1900 was 50°·5, which is 1°·0 above the average for the fifty years 1841-90. During the twelve months ending April 30th, 1901, the highest temperature in the shade (recorded in the open stand in the Magnetic Pavilion) was 94°·0 on July 16th; that in the Observatory grounds on the same day was 93°·4. This is the highest shade temperature recorded in July since 1881, but it was twice exceeded in the sixty years 1841-1900, viz., in 1881 (July 15th) and in 1868 (July 22nd), on which days the temperature reached 97°·1 and 96°·6 respectively; and it was equalled in 1876 (July 17th). The month of December was exceptionally warm, the mean temperature being 45°·7, which is 6°·0 in excess of the fifty years' average. The lowest temperature of the air recorded in the year in question was 20°·4 on February 14th. The mean daily horizontal movement of the air in the same twelve months ending April 30th, 1901, was 298 miles, which is seventeen above the average for the preceding thirty-three years. The greatest daily movement was 973 miles on January 27th, and the least 72 miles on December 23rd. The greatest recorded pressure of the wind was 34·4 lb. on the square foot, and the greatest hourly velocity 54 miles, both on January 27th. The number of hours of bright sunshine was 1,513 out of the 4,457 during which the sun was above the horizon. The rainfall (also for the year ending April 30th, 1901) was 20·22 inches, which is 4·32 less than the average of fifty years; the fall has been less than the average in each year since 1894. The time-signal and chronometer service has been continued with all accustomed regularity.

Messrs. Dyson and Cowell are still Chief Assistants; the temporary absence of the former in the eclipse expedition to Sumatra is much felt. That and those to Portugal and Algeria at the end of May last year have been the only extraneous operations; but arrangements are being made for a new investigation of the longitude of Paris, and there has been much work in con-

nexion with the reduction and printing of previous longitude determinations. The printing of the volume for 1899 is in a forward state. In conclusion we may mention that M. Loewy, the Director of the Paris Observatory, was a member of the distinguished scientific assemblage at Greenwich last Saturday.

SOCIETIES.

ROYAL.—May 23.—Sir W. Huggins, President, in the chair.—Prof. J. G. MacGregor was admitted into the Society.—The following papers were read: 'On the Presence of a Glycolytic Enzyme in Muscle,' by Sir Lauder Brunton and Mr. H. Rhodes; 'On Negative After-Images and their Relation to certain other Visual Phenomena,' by Mr. S. Bidwell; 'The Solar Activity, 1833-1900,' by Dr. W. J. S. Lockyer; 'A Comparative Crystallographical Study of the Double Selenates of the Series R₂M (SeO₄)₂·6H₂O: Salts in which M is Magnesium,' by Mr. A. E. Tutton; 'On the Intimate Structure of Crystals: Part V. Cubic Crystals with Octahedral Cleavage,' by Prof. W. J. Sollas; and 'Preliminary Statement on the Prothallia of *Ophioglossum pendulum*, L.,' by Dr. W. H. Lang.

GEOLOGICAL.—May 22.—Mr. J. J. H. Teall, President, in the chair.—Mr. G. Abbott exhibited some specimens of cellular limestone from the Permian beds at Fulwell, Sunderland, which he proposed to present to the British Museum (Natural History).—The following communications were read: 'On the Skull of a Chiru-like Antelope from the Ossiferous Deposits of Hundes, Tibet,' by Mr. R. Lydekker; 'On the Occurrence of Silurian (?) Rocks in Forfarshire and Kincardineshire along the Eastern Border of the Highlands,' by Mr. G. Barrow; and 'On the Crush-Conglomerates of Argyllshire,' by Mr. J. B. Hill.

LINNEAN.—May 2.—Prof. S. H. Vines, President, in the chair.—M. Pierre É. F. Perrédès was admitted, and Messrs. W. H. Johnson and J. H. Holland were elected Fellows.—M. F. Crépin, Prof. F. R. Kjellman, Prof. A. S. Packard, and Prof. I. Urban were elected Foreign Members.—Prof. C. Stewart exhibited the egg and oviductal gland of *Scyllium catulus*, remarking on them and on the nature of the egg-shell of *Sphenodon*.—Mr. W. P. Pyecraft read a paper on 'The Palate of the Neognathæ,' in which he traced the derivation of the neognathine from the more primitive struthious or paleognathine palate. The neognathine, he pointed out, differs from the struthious palate in that the palatines have shifted inwards to meet one another in the middle line below the pterygoids, with the distal ends of which they ultimately fuse. Further specialization of this type results in the segmentation of the pterygoid, the fusion of the segmented portion with the underlying palatines, and the formation of a joint at the point of segmentation—an apparent palato-ptyergoid articulation. The palates of the Galli and Anseres reach the high-water mark of specialization in this direction, the hitherto more or less intimately related pterygoid and vomer being completely divorced, the latter depending entirely upon the palatines for support.—Mr. G. Masseé communicated a second instalment of his 'Redescriptions of Berkeley's Types of Fungi,' and explained the circumstances in which such redescriptions under higher powers of the microscope had become desirable.—A discussion followed, in which the President, Prof. Farmer, Mr. Daydon Jackson, and others took part.

May 24.—Annual Meeting.—Prof. S. H. Vines, President, in the chair.—The Secretary reported the deaths, withdrawals, and elections during the past year.—Messrs. T. F. Bourdillon and L. S. Wright were admitted Fellows.—The President then announced that His Majesty the King had signified his consent to become the Patron of the Society, and in testimony thereof would be graciously pleased to inscribe his royal signature in the Society's album.—The Librarian's Report having been read, the President announced that the Society's collection of memorials of distinguished naturalists had been recently enriched by a presentation, from Prof. A. Newton, of the gold watch which had belonged to the late William Yarrell, a former Vice-President.—The Auditors' Report having been presented by Mr. H. Groves, the Treasurer thereupon made his annual financial statement. Referring to the resolution which had been passed at the last anniversary meeting on the subject of the large amount outstanding for arrears of subscriptions, he stated that the Council proposed an alteration of the by-laws dealing with the matter.—On the motion of Dr. F. DuCane Godman, seconded by Mr. T. Christy, the Report was adopted.—The following officers were elected: President, Prof. S. H. Vines; Treasurer, Mr. F. Crisp; Secretaries, Mr. B. Daydon Jackson and

Prof. G. B. Howes. Mr. W. Carruthers, Mr. H. Druce, Prof. J. Reynolds Green, Mr. W. B. Hemsley, and Canon Norman were elected to fill vacancies in the Council.—The retiring President delivered his annual address, taking for his subject 'The Development of the Linnean Society during the Nineteenth Century.'—The Gold Medal was then formally awarded to Sir G. King, in recognition of his important services to botanical science. In his unavoidable absence on the Continent it was presented on his behalf to Mr. C. B. Clarke, who suitably acknowledged the honour conferred.—Obituary notices of deceased Fellows and Associates were presented.

ROYAL INSTITUTION.—June 3.—Sir J. Crichton-Browne, Treasurer and V.P., in the chair.—Mr. H. J. Wood and Mr. J. T. Middlemore were elected Members.

SOCIETY OF BIBLICAL ARCHEOLOGY.—June 5.—Prof. Sayce, President, in the chair.—The President, before proceeding to the ordinary business, referred in feeling terms to the great loss the Society had suffered by the death of Mr. Arthur Cates. A member from the foundation of the Society, Mr. Cates held a seat on the Council for many years; and when the severe illness of the late Mr. W. R. Cooper caused his continued absence from London, Mr. Cates saved the Society from more than trouble by at once accepting the position of Honorary Secretary. He was a Vice-President at the time of his death; and throughout a long number of years he had willingly given the Society the advantage of his knowledge, experience, and assistance. Another kind friend had also passed away, Mr. J. J. Tylor, who, though always suffering from ill health, had worked very hard to advance the study of Egyptology.—Several new Members were elected; and the President called attention to a work shortly to be issued under the auspices of the Society. It will contain a full description of, together with much interesting information connected with, some fragments of several unique Hebrew MSS. of the Bible dating from the tenth and eleventh centuries, as well as of a very rare example of a Samaritan scroll of the Pentateuch of very early date, all in the possession of Dr. Gaster. Included in the book are several plates of facsimiles in gold and colours, executed by Mr. W. H. Rylands, and specimens of full pages, as well as many of the unique and beautiful ornaments found in the original MSS.—After a few remarks from Dr. Gaster, referring to the MSS. and their publication, as well as the story how they had nearly been destroyed by fire, Prof. Sayce reviewed the various discoveries made during the past season in Egypt and elsewhere. The excavations carried on in different places by himself as well as others were described; and attention was directed to different points in the discoveries, and how far they affected and bore upon history. He pointed out how much has yet to be learnt, and unlearned, with regard to the earliest portion of the history of ancient Egypt.

SOCIETY OF ENGINEERS.—June 3.—Mr. C. Mason, President, in the chair.—A paper was read on 'Concrete Subways for Underground Pipes,' by Mr. A. T. Allen.

ARISTOTELIAN.—June 3.—Mr. A. Boutwood, V.P., in the chair.—The Report of the Executive Committee and the financial statement were received.—The officers for the ensuing session were elected: President, Dr. G. F. Stout; Vice-Presidents, Mr. A. Boutwood, Dr. G. Dawes Hicks, and Mr. A. F. Shand; Treasurer, Mr. E. C. Benecke; Honorary Secretary, Mr. H. W. Carr.—Mr. Shadworth Hodgson read a paper on 'The Conscious Being.' After pointing out a certain fallacy lurking in the dictum 'Cogito, ergo sum,' at least as commonly understood and applied, it was argued that the distinction between perceiving and perceived, and not that between perceiver and perceived, was the immediate and ultimate datum of experience; and that consequently the idea of a perceiver had first to be constructed out of that experience. Three hypotheses concerning the nature of the agent upon which the existence and continuance of human consciousness, notwithstanding intervals of unconsciousness, depended, were then stated, and objections to them examined; and the conclusion was arrived at that consciousness must be held to depend immediately upon processes taking place in the neuro-cerebral substance of a living organism as its sole proximate real condition.—A discussion followed, in which Mr. Shand, Mr. Carr, and others took part.

PHYSICAL.—May 31.—Prof. S. P. Thompson, President, in the chair.—Two papers by Mr. A. W. Ashton, on 'The Resistance of Dielectrics and the Effect of an Alternating Electromotive Force on the Insulating Properties of India-rubber,' and on

'The Electrification of Dielectrics by Mechanical Means,' were read by Prof. Fleming.—A model imitating the behaviour of dielectrics, by Prof. Fleming and Mr. Ashton, was exhibited by Prof. Fleming.

MEETINGS FOR THE ENSUING WEEK.

- Mon. United Service Institution, 3.—'Army Reform: the Necessity of an Advisory Military Board,' Major-General C. E. Webber.
— Geographical, 8½.—'Travels in Search of Waves in 1900,' Mr. V. Cornish.
Tues. Asiatic, 4.—'On the Prāmāṇya (Authority) of the Buddhist Agamas' (in French), Prof. L. de la Vallée Poussin.
— College of Physicians, 5.—'The Chemical Side of Nervous Activity,' Lecture I, Dr. Halliburton. (Croonian Lectures.)
— Colonial Institute, 8.—'Impressions of the British West Indies,' Mr. H. de B. Walker.
— Anthropological Institute, 8½.—'Yahgan Implements,' Mr. R. M. Middleton; 'Irish Copper Celts,' Mr. G. Coffey.
Thurs. Royal, 4½.
— College of Physicians, 5.—'The Chemical Side of Nervous Activity,' Lecture II, Dr. Halliburton. (Croonian Lectures.)
— Mathematical, 8½.—'Remarks on a Quartic Curve,' Mr. A. R. Bassett; 'The Theory of Cauchy's Principal Values,' II, Mr. G. H. Hardy; 'The Rational Solutions of an Equation,' Prof. Stegall.
— Society of Antiquaries, 8½.
— Society for the Encouragement of the Fine Arts.—'Our History Referred Forefathers in Pre-Roman Britain,' Dr. Phené.
Fri. Astronomical, 5.

Science Gossip.

OBSERVATIONS of comet *a*, 1901, made at the Algiers Observatory by MM. Rambaud and Sy from the 17th to the 20th ult., are published in the number of the *Comptes Rendus* for the 23th. They were obtained with difficulty about 8 o'clock in the evening, whilst some twilight still remained, and the comet was within three degrees of the horizon before setting. It is described as having the appearance of a nebulosity with a nucleus of about the brightness of a star of the eighth magnitude. These were the most northern observations made except one on the 15th at the Lick Observatory, the latitude of which is only about half a degree greater than that at Algiers.

SWEDEN has suffered a serious loss by the death of the ethnologist Dr. Arthur Hazelius, on May 27th, in his sixty-eighth year. Dr. Hazelius was the founder of the Ethnographical Nordische Museum and of the unique and interesting Skansen, the open-air museum in the Zoological Garden of Stockholm, the result of nearly thirty years of labour, where the national life of old Sweden is represented in vivid fashion, not merely by means of buildings, but also by the festivals and music of earlier times. Dr. Hazelius's son has, it is stated, been elected to succeed him as Director of the Nordische Museum.

FINE ARTS

THE ROYAL ACADEMY.—SCULPTURE.

IN the sculpture at the Royal Academy the work which claims the most immediate attention—an attention which cannot be denied even before one has reached the top of the stairs—is Mr. Onslow Ford's *Memorial to Her late Majesty Queen Victoria* (No. 1711), which it is intended to erect at Manchester. The architectural setting of the sculpture is, we think, altogether unfortunate. Massive supports of three different and incongruous varieties combine to uphold over the back of the throne a broken pediment. The angle at which the halves of this are set and the meagre proportions of the mouldings give them the ridiculous appearance of the folding lids of a box, out of which one expects at any moment some preposterous climax will emerge. The utter want of continuity in the style of this hybrid structure is still further seen in the quasi-Romanesque decorations of the side of the throne. With such a basis for the sculpture few designs could be expected to succeed, and Mr. Onslow Ford's figure of the Queen has surely succumbed. What makes his failure pathetic rather than offensive is the indication which it affords that he set out with the best intentions, for he has observed the necessity for planning such a design in large geometrical masses. The folds of the Queen's drapery falling on either side of the throne make a

huge diamond, of which the Queen's head is the apex. Having got this symmetrical and rigid design, the sculptor has then, working according to the best methods, mitigated the too obvious symmetry by slight variations. But unfortunately the grand style is not to be acquired upon the terms of such easy generalizations as have dictated these proceedings, and the geometrical formula and the figure which it encloses have not that intimate indissoluble coherence which marks a genuine artistic invention, and which alone can give either to figure or formula any æsthetic value. In treating the head Mr. Onslow Ford has rightly argued that searching and literal likeness must be subordinated to the necessity for large imposing effect; that the features must be modelled in massive blocks, so as to tell at a distance and compete with the scale of their open-air surroundings; but again his invention has failed him in trying to discover the symbol which would satisfy the two demands of likeness and imposing effect. The deeply divided brow and the fleshy prominence in the middle of the forehead are but painful and laborious efforts to solve the problem.

Mr. Brock, in his portrait bust of *Her late Majesty* (1820), has not had to face a similar difficulty. Monumental effect is not here a first claim on the artist; subtlety of form and finesse of modelling are not out of place, and Mr. Brock's bust is distinguished by these qualities, and by the sureness of touch with which he has expressed his detailed investigations into the quality of flesh. It is not in any sense an inspired work, but it shows that its author has great facility and experience in the handling of his medium, and makes us think that, if we are not to be allowed an open competition for the great national monument to the late Queen, the choice of Mr. Brock is entirely respectable.

In sculpture, as in painting, Mr. Sargent's personality impresses us more than any other by its keenness and conviction. His *Crucifix* (1792) discovers a fresh and unprejudiced intelligence, more vigorous than refined, bent on one of the oldest and most intently explored problems in the whole range of art. That in such a subject he has been able to discover a new and appropriate idea which gives the possibility of a fresh sculptural design is something of a surprise, when we recall the far-fetched and pedantic symbolism of his Boston decorations exhibited some years ago in the Academy. The figures of Adam and Eve are not only well fitted into the angles at the foot of the cross, but their action is expressive and just. The drooping head of the Eve and the animalism, troubled by the effort after a dimly surmised spiritual ideal, of the Adam are indications of real imaginative insight. That Mr. Sargent has no fine sense of the quality of sculpture might be supposed from his indifference even in paint to the manner of expression. His modelling is of course direct and vigorous, but there is no suggestion of that beautiful and easily apprehended sequence of planes, one resolving into another in a harmonious progression, which is the mark of true sculptural feeling. The treatment of the drapery which binds the figures to the cross and then falls in a flat broad band over Christ's shoulder is an extravagant and gratuitous motive which tends to mar the design. The ornamental accessories, too, are somewhat clumsy adaptations of fourteenth-century models, and are yet another indication of the uncertain and undisciplined taste of the artist. In such matters he appears to rely on the quickness and alertness of his intelligence rather than on any innate feeling for appropriate form.

Though lacking the startling vigour of Mr. Sargent, Mr. Hamo Thornycroft possesses the sensitiveness to style and the scrupulous and scholarly manner which are so lacking in the former's work. Mr. Thornycroft's *Dean Colet* (1708), for St. Paul's School at West Kensington,

strikes us as the best work we have ever seen by him and by far the most successful monumental design in this exhibition. The group of the dean seated between two kneeling scholars is severely symmetrical, but without any affected or ungainly rigidity; the poses have that ease and simplicity of line without which the notion of perpetuity in such a work distresses the imagination. The almost puritanical reserve of the dress fits the idea of character conveyed by the spare neck and chastened forms of the face. There is about the whole figure an air of tempered austerity, a genial asceticism which is as appropriate in conception as it is sympathetic in expression. Mr. Thornycroft has translated into bronze something of the peculiar charm of the lives of the greater humanists. No small part of the dignified effect of this work is due to the treatment of the material. In this monument the peculiar beauties of bronze—its smoothness, its warm dull lustre, and its suggestion of resistance without repulsion—are all cherished, whereas in almost all modern bronze work the artist merely transforms into that metal a design which was elaborated in a material the excellences of which lie in other directions.—It is the absence of this feeling for bronze that mars, we think, the otherwise successful design of Mr. Goscombe John's colossal statue of the late *Duke of Devonshire* (1735). Here the final bronze work is allowed to take on all the accidental sharply accented forms which come about so easily in the clay model.—The same criticism applies to Mr. Swan's *Puma and Macaw* (1818), which is admirable as a naturalistic study and is fine in motive. This, however, can hardly be set down entirely to Mr. Swan's credit, as those who know the statues in the garden of the Tuileries will recognize.

Two corbels in spandrels, *Summer and Autumn* (1712 and 1810), by Mr. Schenck, call for attention from the fact that they are so aptly designed for their architectural setting. The full and well-rounded forms, even if their simplicity verges on emptiness, have that architectonic feeling which is so essential if sculpture is not to mar the architecture which it adorns.

Many of our sculptors are working in the opposite direction to this, are giving up the bare and essential beauty of carved stone, and seeking to enliven it by an admixture of gilding, jewels, and enamel. The effect of these additions is, we think, distinctly to lower the appeal that sculpture makes to the imagination. It is true that colour applied in a few simple flat tints may even heighten the effectiveness of plastic form by modifying the raw crudity of white marble or the roughness of clay; but when the sculptor relies largely on the contrasts of different materials to help out designs which would fail to impress without such aids, he tends to captivate merely our curiosity and childish delight in variety and profusion of rich materials.

"THE CHIMES."

13, South Parade, Bath, June 1st, 1901.

IN a paragraph under the heading 'Fine-Art Gossip' in the *Athenæum* of to-day it is stated that the well-known house in which Mr. J. R. Herbert, R.A., lived for many years, and where he died, was called 'The Chimes' as 'a reminder of Dickens.' This statement is erroneous. The origin of the name was Mr. Herbert's cherished recollection of the discovery, by an ancestor of his own, of an ancient church bell embedded in the sand on a sea-coast whose locality I do not remember. Two legends arose concerning this curious spoil of the sea, and each found ardent partisans. I regret that my memory is not more clear and better furnished, but I recall only that in one of those legends the great bell had been stolen from a church by pirates in want of metal, whose ship was promptly wrecked as a judgment upon the

sacrilegious deed; while the other told how in ancient time a church had stood upon the spot now covered with sand and washed by tides, and how 'the musical, magical bells' which had dwelt in its tower alone remained of the engulfed ruin. 'The chimes' were rescued by the discoverer, and restored to their first condition; they are telling their old tidings somewhere now, I do not know where. It is nearly thirty years since Mr. Herbert told me the story of the name he gave his house, and added that he intended to commemorate the incident in a painting. He fulfilled that intention. The finding of the chimes was among the last of Mr. Herbert's works exhibited at the Royal Academy. I do not remember what was its title in the catalogue.

FRANCES CASHEL HOEY.

. If Mrs. Hoey had known Mr. Herbert well, she would have been aware that he was accustomed to give more than one account of his actions and motives. The legend he related to her was amusingly characteristic. It appears to be a confused version of the Cornish tale, versified by Hawker of Morwenstow, concerning the bells of Botreaux. What we repeated Mr. Herbert told many friends of ours. He exhibited no picture at the Academy (nor, so far as we can discover, elsewhere) answering to our correspondent's description.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st inst. the following works. Drawings: B. Foster, Heidelberg, 60*l.*; The Old Pier, St. Andrews, 88*l.* Pictures: F. Del Campo, The Piazzetta, Venice, 105*l.*; Beautiful Venice, 105*l.* V. Cole, A Quiet Pool, 152*l.*; Summer Showers, 105*l.* H. W. B. Davis, Tending the Flock, 162*l.* B. W. Leader, A Worcestershire Common, Evening after Rain, 178*l.* C. Burton Barber, Amateurs, 141*l.* E. Verboeckhoven, The Interior of a Shed, with ewes and lambs, 120*l.*

The Louvre acquired at the recent sale of the *atelier Vollon* a work of the highest historical and artistic importance, a portrait of Géricault by himself. When this portrait was put up for sale the first offer of 8,000 francs was almost immediately increased to 10,000 francs, and competition promised to be extremely keen. Four or five well-known collectors were anxious to obtain it, notably M. Gaston Bernheim, who, however, when M. Alexis Vollon publicly announced that the authorities of the Louvre were anxious to obtain it at the price of 10,000 francs, at once gave way.

One of the most striking and interesting exhibits in the Retrospective Section of the Petit Palais at last year's Exposition Universelle was the collection of "objets de vitrine" of the Marquis de Thuisy. This collection, one of the richest in private hands, was sold at the Hôtel Drouot on Thursday and Friday last week, producing a total of 275,000*fr.* The gold boxes sold at very high prices, one with miniatures by Van Blarenberghe, which was purchased for 11,500*fr.* at the Double sale twenty years ago, now reaching 21,000*fr.* A circular box enriched with enamels by Petitot, and with a portrait presumed to represent Mlle. de la Vallière, fetched 15,000*fr.*; a rectangular chased gold box, Louis XV. period, also by Petitot, and with a miniature believed to be of the Duc d'Anjou, sold for 10,000*fr.*; and a large circular gold box signed by Keibel, with a miniature by Van Blarenberghe representing 'La Cueillette des Fruits,' realized 10,500*fr.*

Large prices were paid at an auction for coins in Frankfurt last week. An Egyptian gold octadrachm realized 680 marks; a Danish gold piece of the sixteenth century, 555 marks; a denar of Pepin the Little, 126 marks; a gold coin of the Abbey of Quedlinburg, 420 marks; a gold medal of King

Jerome, 420 marks; and a silver medal of Friedrich Magnus, Markgrave of Baden, 275 marks. The highest price was realized by a gold piece of the Markgraf Georg Friedrich of Baden, said to be unique, which was sold for 1,850 marks. A gold piece coined in Mayence, with the portrait of Queen Christina of Sweden, fetched 650 marks; and a gold coin of the cathedral chapter of that city, 270 marks.

Fine-Art Gossip.

TO-DAY at the Fine-Art Society's rooms is the private view of an exhibition of water-colours by Mr. Arthur Severn, and also of birds and animals in motion by Mr. John Guille Millais, whose talents in this direction are by this time familiar.

TO-DAY also Mr. Gutekunst opens a show of lithographs by Mr. H. Fantin Latour, mostly referring to musical subjects.

YESTERDAY Mr. R. Murdoch - Wright began exhibiting at the Continental Gallery his water-colours 'On and Off the Nile' and 'From Pillar to Post' (Venice).—Next Tuesday at Messrs. Dowdeswell's galleries is the private view of forty-five pictures in water colour by Mr. E. Fortescue-Brickdale, entitled "Such stuff as dreams are made of!"

MR. W. CHRISTIAN SYMONS is at work, in his Chelsea studio, on a series of cartoons commissioned for one of the chapels in the new Roman Catholic cathedral at Westminster.

At a general assembly of the Royal Society of British Artists, held on Monday evening, the following were elected members: Messrs. E. W. Davies, H. Chadburn, J. E. Goodall, J. M. Borglum, Shirley Fox, J. D. Fergusson, John W. Allison, and Carton Moore Park.

THE Seventh Annual Report of the Trustees and Commissioners of the Board of Manufacturers in Scotland has been published, and gives details concerning the National Gallery of Scotland, the Royal Institution, the Scottish National Portrait Gallery, and other bodies. It seems that during the year ending with September last the National Gallery was visited by over 72,500 persons, all told. No important additions were made to the collection. There are 354 students in the School of Art, Edinburgh. The Royal Institution has received nearly 37,500 visitors; the Portrait Gallery nearly 20,000 during the year.

THE Report of the Art for Schools Association has some interesting statistics as to the popularity of the pictures it has introduced during the year to schools. Mr. Watts does not appear to be yet appreciated, but there is a large demand for M. Paul Baudouin's Decorative Frieze, Randolph Caldecott's 'Flight of Field-fares,' and other excellent things. The removal of early Victorian horrors from scholastic walls is a laudable object, and the society, which has made steady advance since 1884 on broad lines, deserves the support of all friends of education.

At the eighth International Art Exhibition at Munich, the catalogue of which contains 2,689 numbers, three "Ehrensäle" are set apart for three lately deceased painters—a Böcklin-room with 50 numbers, a Gysis-room with 105, and a Leibl-room with 64. Von Lenbach has again a small room to himself, hung with his portraits.

THE British Museum has lately acquired a unique example of ceramic art, remarkable for its artistic and technical qualities and of great historic interest from the inscription which it bears. It consists of a *faience* bowl rather more than five inches in diameter, of extreme thinness and fineness of texture, and having polychrome ornament on the exterior similar to that found on Egyptian pottery of the New Empire and of Pharaonic times. On the interior is represented a seated figure of our

Lord, His right arm extended. In the spaces above His shoulders are medallions containing profile portraits of the Emperor Constantine and his wife, the Empress Fausta. The inscription is beneath the rim, and runs: . VAL . COSTANTINVS . PIVS . FELIX . AVGVSTVS . CVM . FLAV . MAX . FAVST. A small portion of the edge of the bowl is missing, and consequently a part of the inscription. It has been suggested that the letters wanting at the commencement were originally FL, and those at the end A . AVG . VX . VIVAT . IN . DEO. All the ornamentation of the interior, including the inscription, is displayed in white on a pale fawn-coloured ground. A singular characteristic of the object is that the colour in the interior only shows when water is poured into the bowl; when dry it presents a uniform surface of toned white. The figure drawing is that of early Christian art, the technique is Egyptian—at least, no similar *faience* of any other country has yet been discovered. As to the period when it was made, it is evident that it must have been after the time that Constantine announced his acceptance of Christianity, and it is scarcely likely that the portrait of Fausta would have been associated with that of the Emperor after her death, she having been privately executed for adultery. The object has been purchased and presented to the Museum by an association termed the "Friends of the National Collections," an association which promises to exert an important and highly beneficial influence on our national museums.

MUSIC

THE WEEK.

COVENT GARDEN.—Opera: 'Much Ado about Nothing,' 'Siegfried,' 'Die Meistersinger.'
ST. JAMES'S HALL.—Recitals by Mr. A. Friedheim, M. Godowsky, and M. de Pachmann.

THE production of Dr. Villiers Stanford's new opera 'Much Ado about Nothing' at Covent Garden on Thursday, May 30th, was an event of considerable interest. To write a successful work for the stage is the desire of almost every composer, and with his 'Shamus,' produced at the Opéra Comique in 1896, Dr. Stanford certainly gained the ear of the public. The libretto of the new opera is from the pen of Mr. Julian Sturgis, who has arranged Shakespeare's comedy for operatic purposes with no little skill. The liberties which he has taken with the text are venial as compared with those taken by the many librettists who in the past have prepared books based on our poet's plays. In the necessary compression certain portions of the story suffer. In Shakespeare, for instance, how clearly the note of discontent, together with the cause of it, is sounded in the scene between Don John and Conrade; but how different an impression is conveyed of Don John's character from his first words in the opera, in which, bidding Borachio look out for Claudio, he speaks of the "merry sport" which he has to play with the latter. Then in the church scene Leonato's fierce words, "Do not live, Hero; for I, did I not think that thou wouldst surely die, myself would strike thee dead," sound strange from a man who a moment before, in listening to the accusation against his fair daughter, asks, "Are these things spoken, or do I dream?" In Shakespeare the workings of Leonato's soul, his grief and agitation, are strongly depicted before he utters the words, "Do not live, Hero." Every one, however, is (or is supposed to be) familiar with the play itself, so that by

the aid of memory the characters and scenes may be filled out.

In the music there are many admirable qualities. There is an ease, a lightness, and a spontaneity about it which are really surprising, seeing that the composer might well have been tempted to make formal display of his harmonic and contrapuntal skill. He has used it in the right way—as a means, not as an end. Dr. Stanford's music at times seems to us to lack soul, and then again the influence of other composers argues against marked originality; but the manner in which he expresses himself is so direct, the varied moods are so appropriate, the contrasts so striking, that his work, though not masterly, is full of excellent, effective music, and is one of which the composer has good reason to be proud.

The question of the influence of other composers is altogether an uncomfortable one to discuss, and to composers always more or less distasteful. The reasons are not far to seek. It is a natural influence, and not only one from which the greatest writers have not been exempt, but one to which they have been peculiarly liable. Except in cases in which chapter and verse can be given for any borrowing—and of such Dr. Stanford is not guilty—any attempt to point out special passages in which influence, whether of Weber, or Wagner, or even older or more modern composers, is shown would prove unsatisfactory; what one feels most is generally most difficult to express in words. Then again, composers cannot hear their own music as others hear it, and are therefore apt to resent any mention of influence, as if it were in itself a direct denial of originality. The influence is inevitable, and the only question is as to degree. Dr. Stanford has absorbed much, assimilated much, but we do not find in his opera an individual style sufficiently strong to enable us to regard secondary matters quite in their proper light. Wagner, for instance, was long thought to have owed little or nothing to his predecessors. His great genius at first overwhelmed us. Now that his music has become familiar, we begin to trace in it the influences of Beethoven, of Weber, of Chopin, and others—to find even certain themes which may almost be described as borrowed; yet these things do not in the least affect our admiration for and appreciation of the composer.

In the first act of 'Much Ado about Nothing'—there is no overture—the opening chorus "Sigh no more, ladies," is fresh and pleasing; it is heard again at the close of the act, and in extended form at the end of the opera. The saraband at the festival in honour of Don Pedro is quaint and dignified. The second act contains a most graceful serenade sung by Claudio, and a love duet between Hero and Claudio, the principal theme of which has strength and beauty. The whole of the music in connexion with the cunning devices to make Beatrice and Benedick reveal their mutual love is not only extremely clever, but admirably suited to the situation. At the close of the act, when on the balcony Margaret impersonates her mistress Hero, the music becomes forcibly dramatic. There are representative themes in the opera, and here they are employed with due restraint, yet with strong effect.

The third act, though clever, is not altogether convincing, while the fourth act, in spite of the humorous Dogberry music and the fine characteristic chorus "Done to death by sland'rous tongues," is not equal in interest either to the first or second act—the latter, in our opinion, the strongest of the whole work.

The performance, under the direction of Signor Mancinelli, was highly satisfactory. Miss Suzanne Adams (Hero) sang charmingly, and Miss Marie Brema, although as Beatrice she had not a part thoroughly suited to her, sang and acted well. Mr. Coates was a good Claudio; Mr. David Bispham, a busy Benedick, deserves special praise for his clear enunciation. Herr Blass was amusing as Dogberry, and M. Plançon dignified as the Friar. Messrs. Rea, Griswold, and Foster took smaller parts, and with fair success. The chorus, principally from the Royal College, was heard to advantage. The opera was extremely well staged.

'Tristan und Isolde' was announced for Saturday, but at the last moment 'Siegfried' was substituted, in the last act of which Madame Ternina made her first appearance this season, and sang and acted with great force and brilliancy. — 'Die Meistersinger' was given on Wednesday evening. The performance was in many respects good, though never absolutely convincing. Madame Gadske is not an ideal Eva, but she sang extremely well. Herr Knote as Walther was disappointing both in voice and acting; the latter lacked life and dignity. There is a certain appropriate roughness in Herr van Rooy's impersonation of Hans Sachs; but the latter was poet as well as shoemaker, and that side of his character did not seem to us sufficiently brought out. Mr. Bispham, the Beckmesser, was at his best. Herr Lohse conducted with energy, but the orchestral playing was not altogether free from reproach.

Of many pianoforte recitals given during the past week we can notice only three, all of which took place at St. James's Hall. At the first (last Thursday week) Mr. Arthur Friedheim performed Beethoven's thirty-three Diabelli Variations. In the matter of technique he is fully equipped, and moreover his reading displayed great intelligence and feeling; several of the variations were, however, taken at too rapid a pace, whereby the music suffered. The work is certainly long, yet when given the repeats ought to be observed. Several numbers in the programme could easily have been spared for that purpose. Mr. Friedheim's performance of Liszt's Sonata was extremely brilliant.

M. Godowsky, who made his *début* in London about ten years ago, gave a recital on the following afternoon. His speciality seems to be Chopin, though not Chopin pure and simple. He considers apparently that the Polish composer belonged to a past when pianoforte technique was in its infancy. One of his Etudes, Op. 25, No. 4, the pianist played with the left hand alone. Others were freely transcribed and greatly increased in difficulty, while the two Etudes in *c* flat (from Op. 10 and Op. 25) were "combined in one Etude." Some of the playing was

quite wonderful, especially in the first for the left hand. But why should tone poems be thus maltreated to show off the dexterity of a pianist? M. Godowsky's reading of Beethoven's Sonata in *e* flat, Op. 81A, was sound and interesting, though somewhat cold; but his rendering of Schumann's 'Études Symphoniques' was for the most part affected and not in the Schumann style.

M. Vladimir de Pachmann at the first of two recitals on Wednesday afternoon again proved himself a Chopin player of the first rank. His programme commenced with Bach's 'Italian' Concerto, which was interpreted in a remarkably clear, intelligent style, and with feeling. There was perhaps at times too marked an effort on the part of the interpreter to make his audience understand the composer's intentions, yet his reading was characteristic. The playing of the slow movement was most expressive and free from affectation. Mozart's dramatic Fantasia in *c* minor, on the other hand, was given in weak, sentimental style. Schubert's beautiful Impromptu, Op. 90, No. 3, was played with much delicacy, but with unnecessary additions. In the five Chopin Etudes from Op. 25 M. Pachmann won warm and well-deserved success.

Musical Gossip.

At his violin recital at St. James's Hall last Monday afternoon Herr Kubelik played the solo in Mendelssohn's Concerto with enhanced effect as compared with his performance of the same work last summer. He threw a considerably larger measure of feeling and expression into his rendering of the slow movement, and made it evident that the higher interpretative qualities are fast developing. His phrasing was elegant and refined, while the execution throughout had no flaw. Herr Kubelik also played Beethoven's Romance in *f*, Wieniawski's Variations in *A* minor, and Paganini's 'La Campanella' with remarkable ability.

At the second Richter Concert on Monday evening Mr. Willy Hess gave an excellent performance of Dr. Joachim's Violin Concerto "in the Hungarian style." The solo part bristles with technical difficulties, but over all these the player was victorious; and the reading was not only clever, but broad and intelligent. The rendering of the graceful and expressive Andante was most delightful. The programme included Liszt's curious and clever piece of programme music entitled 'Mephisto Walzer'; also the Tchaikowsky 'Pathétique.'

At their second and last concert on Tuesday afternoon Señor Sarasate and Madame Berthe Marx played Beethoven's 'Kreutzer' Sonata. It was thoroughly well performed and in the right spirit, yet we could not but feel that it is in music of a different kind that the artists exhibit their best powers. The programme included Bach's Sonata in *E* for violin and piano-forte, and various solos for each instrument. Señor Sarasate's refined playing and masterly technique won for him brilliant success.

Mr. SCHULZ-CURTIS regrets to have to announce some alterations in his arrangements for the Curtius Concert Club season. Mrs. Henschel is ill, so that the two vocal recitals which were to be given by Mr. and Mrs. Henschel have to be abandoned. Again, Herr van Rooy has been requested by Madame Wagner to attend the rehearsals for 'Der Fliegende Holländer,' so that he cannot remain in London until June 18th, the date fixed for his recital. These three concerts will therefore be transferred to the autumn series of concerts.

THE new Bechstein Hall was opened on Friday evening, May 31st. It has seating accommodation for nearly six hundred persons, and it is intended exclusively for chambermusic. At the inaugural concert M. Ysaie and Signor Busoni appeared, the vocalists being Mrs. Helen Trust and Herr Raimund von Zur-Mühlen. The music sounded well, although at times there was too much reverberation; but this may have been caused by the artists not feeling quite at home in the new building, which is handsome and commodious.

A SECOND series of the Leighton House chamber concerts will commence on the evening of Thursday, June 27th, at which Mr. and Mrs. George Henschel are announced to sing. The second concert will take place on July 4th, and the dates after that will be November 14th and 28th and December 12th. Many new works are to be produced. The permanent quartet consists of Messrs. A. Bent, E. Hopkinson, A. Hobday, and P. Ludwig.

MR. J. A. FULLER MAITLAND will deliver a lecture on Wagner's 'Parsifal' at 18, Mansfield Street, W. (by kind permission of the Hon. Mrs. Lyulph Stanley), in aid of the funds of the People's Concert Society. Musical illustrations will be given by Dr. W. A. Aikin and the lecturer.

A MOZART Musical Festival will be held at Salzburg (August 5th to 9th), on the same scale as the Mozart centenary of 1891. Two performances of 'Don Juan' will be given, and there will be also two orchestral concerts and one chamber concert. The Vienna Philharmonic Orchestra is engaged, and it will be under the direction of Herr Josef Hellmesberger.

M. CHARPENTIER's 'Louise,' which has already achieved marked success at Paris, is to be performed at Berlin during the coming season, after which it is to be given at Hamburg, Cologne, Bremen, Nuremberg, and Elberfeld. The libretto is to be translated by Dr. Otto Neitzel, the well-known musical critic of the *Kölnische Zeitung*.

ACCORDING to *Le Ménestrel*, Mlle. Teresita Carreño, daughter of the distinguished pianist Madame Teresa Carreño, has made her *début* as a pianist at Stockholm, and with marked success.

HERR MAHLER, Director of the Vienna Opera, was re-elected conductor of the Philharmonic Orchestra; he has, however, declined the honour, and the post will be occupied by Herr Josef Hellmesberger.

A CYCLE of Wagner operas has been given at Magdeburg, and, according to the *Allgemeine Musikalische Zeitung*, with great success. Many artists connected with the Bayreuth festival plays took part in it. *Tempora mutantur!* Three-quarters of a century ago the Magdeburg theatre public was "cold and indifferent." It was in that city, by the way, that Wagner for a time was opera conductor; that he married his first wife Wilhelmine Plauer; and it was there also that the first and only performance of his 'Liebesverbot' took place on March 29th, 1836.

HERR HERMANN ZUMPE, the new conductor of the Munich Opera, has given two successful performances—the one of 'Lohengrin,' the other of 'Meistersinger.' He was at Bayreuth from 1873 to 1876, assisting, under Wagner's direction, in the preparations for the production of the 'Ring des Nibelungen.' Herr Zumpe was for a considerable time conductor of the famous Kaim concerts.

WILL Signor Boito's 'Nero' be produced during the forthcoming season at Milan?—that is the question! The author has just published the libretto, and this would seem to foreshadow the coming event. The composer, however, according to *Le Ménestrel*, has not yet said his last word.

PERFORMANCES NEXT WEEK.

MON.	Madame Carro's Pianoforte Recital, 3, St. James's Hall.
—	Mr. Sigmond Beel's Violin Recital, 3, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
TUES.	Richter Concert, 8.30, St. James's Hall.
—	Miss Lillian Devlin's Concert, 3, St. James's Hall.
—	Miss Hope Morgan's Vocal Recital, 3, Bechstein Hall.
—	Beethoven Concert, 3, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
WED.	Herr Godowsky's Pianoforte Recital, 3, St. James's Hall.
—	Mrs. Helen Trust's Concert, 3.30, Bechstein Hall.
—	Herr W. Backhaus and Miss Blise Southgate's Pianoforte and Violin Recital, 3, St. James's Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	Mlle. Girod's Pianoforte Recital, 3, Bechstein Hall.
—	Mr. H. Bauer's Pianoforte Recital, 3, St. James's Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	Mr. Aldo Antonietti's Violin Recital, 3, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
SAT.	Patit Concert, 3, Albert Hall.
—	Mr. Frederick Dawson's Pianoforte Recital, 3, St. James's Hall.
—	Parcell's 'Fairy Queen', 3.30, St. George's Hall.
—	Royal Italian Opera, Covent Garden.

DRAMA

THE WEEK.

HER MAJESTY'S.—'L'Aiglon,' Drame en Six Actes et en Vers. Par Edmond Rostand.
COURT.—'Women are so Serious.' Adapted by Brandon Thomas from 'Celles qu'on Respecte,' by Pierre Wolff.
GREAT QUEEN STREET.—'A Lady from Texas.' By Mrs. T. P. O'Connor.

It may be regarded as a happy coincidence that the first production of 'L'Aiglon' in this country has been synchronized with the election of its author in France to the ranks of the Academy. Few men have achieved a world-wide reputation so rapidly as M. Rostand, who has now, at the age of thirty-three, been the recipient of honours for which the most fortunate have usually to wait until middle age. His first dramatic production, 'Le Gant Rouge,' given on August 24th, 1880, at the Théâtre de Cluny, was a failure. Since then he has marched from success to success. His various plays, with the exception of 'La Samaritaine,' the subject of which is prohibitive, have been given in this country. Knowledge of 'L'Aiglon,' the latest in order, produced on Monday at Her Majesty's, is not likely to extend beyond the French playgoer. The influence of the chauvinism with which the play is charged might be forgiven—needs, indeed, no pardon. The play, however, though its literary merits are high, is, from the English standpoint, both long and dull; its merits are of a kind to which we are not too sensible, and the splendid gifts of imagination it shows are marred by the absence of anything worthy to be regarded as action. L'Aiglon, as Victor Hugo called the son of Napoleon and Marie Louise of Austria—famous for a year or two as Roi de Rome, obscure for the rest of his life as Duke of Reichstadt, and known in biographical dictionaries, and there almost alone (until the appearance of the monograph by Henri Welschinger), as Napoleon II.—has been to most people a name and little more. So far as can be judged, the energies of Metternich and the Austrian Court were devoted to his nullification and effacement, and when prematurely he died, though some old-fashioned Governments—that of Austria included—heaved sighs of relief over a danger averted, and a few adherents to an old faith found themselves compelled to look elsewhere for a leader or a cause, his disappearance created little sensation. When M. Rostand made the Duke of Reichstadt the hero of a drama, he had practically a virgin page upon which to design whatever he chose. M. Rostand has chosen to make him a species of nineteenth-century Hamlet, irresolute of purpose, introspective, incapable of sustained action. Raleigh, when he heard King James I. spoken of as "a

second Solomon," is said to have presumptuously and irreverently declared that he had one claim to the appellation, as the son of David. Whatever claim to be regarded as a second Hamlet is possessed by the Duke of Reichstadt should be derived from his widowed mother, Madame Neipperg.

In accord with a custom constantly observed at the Austrian Court, passages which might breed unrest in the mind of the captive prince—for such he practically was—had been excised from the books shown him, and all opportunities of knowing of the glories of his father had been removed. After the revolution of 1830, however, the minds of men turned to the fugitive at Schoenbrunn. Escaping the vigilance of Metternich, three messengers from Paris reach him. One, the Countess or Princess Camerata, is a Bonaparte and a cousin; a second, who prefers to remain anonymous, is a representative of the movement of Romanticism, who disguises himself as a tailor, and talks about the famous costume (including the red waistcoat) of Théophile Gautier. The third is an ex-sergeant of the Imperial Guard, who on his own initiative succeeds in getting near the young prince and firing his mind with the tales of Napoleonic triumphs. To the various representations made to him the Duke yields, consenting to depart for Paris as leader of the Bonapartists. He even contrives to win over the Emperor Francis to his scheme, but is checkmated by Metternich, who covers him with derision, and in the most genuinely dramatic scene of the play points out to him that he is no true son of Napoleon, but a descendant of the Hapsburgs, whose features and weaknesses he inherits.

By a stratagem the Duke escapes his guards, and contemplates and attempts a rapid flight into France. Anxiety for the Princess Camerata, who has changed clothes with him and incurred some peril in personating him, detains him for some minutes, during which the Austrian police muster, and surround and capture the fugitives, all of whom except Flambeau, the ex-sergeant of the Guard, who commits suicide, are quietly interned. All thought of flight is now abandoned and a couple of years later, in 1832, the youth expires, presumably of phthisis, while receiving the last sacrament in presence of the Court of Austria, and supported by the ministrations of three out of the four women by whom he is loved.

No pretence is made of telling a story which is composed of episodes and scarcely constitutes in itself a play. In the interviews of the Duke with his mother, the dialogue of which is admirably written, we see most of the pretended resemblance to Hamlet. The strongest scenes are those in which M. Rostand peoples again with conquerors or victims the field of Wagram, or when a cocked hat once belonging to Napoleon and an ex-sergeant of the Guard fill the mind of Metternich with fears as visionary and impressive as those inspired in the mind of Macbeth by the ghostly daggers. These scenes reveal the fantastic imagination in which M. Rostand has always been seen at his best. The versification is admirable, and the dexterity revealed in the use of the rhymed alexandrines in 'Cyrano de

Bergerac' is once more manifested. Without being a great drama, the play abounds in great things. As the painting of an epoch it has been equalled by M. Sardou, and as pageantry it has been surpassed. No modern work has turned to equal account the national sentiment and the love of *la gloire* seldom long dormant in the French mind. In other aspects it is inferior to 'Cyrano de Bergerac,' with which it has much in common.

As much success as can be expected in the rendering by a woman of a male character is obtained by Madame Bernhardt as the Duke of Reichstadt. As the hero is at the outset little more than a child, his presentation by a female is conceivable. The impersonation may accordingly rank with the Lorenzaccio of the same artist and above the Hamlet. M. Coquelin's impersonation of Flambeau, the ex-sergeant, is a wonderful piece of acting, superior in all respects to that of M. Guity, its creator, to whose style the character was but moderately suited. The general performance is creditable to a travelling company, the mounting admirable, and the piece a success.

It is difficult to attribute to pure accident the striking resemblance between two pieces produced on Friday and Saturday in last week at the Court and the Great Queen Street Theatres respectively. In both a wife neglected by her husband accepts the attentions of his military friend, to whom she becomes so attached as to seek to obtain a divorce for the purpose of making a fresh experiment in marriage; in both the lover is scandalized or dismayed at the suggestion, and strives to avoid the fulfilment of his share in the proposed arrangement; and in both the wife is disenchanted by the discovery that the very means of seduction to which she has succumbed are being employed upon her friends. Such questions as are raised by the resemblance deal with matters of ethics or courtesy rather than art, and may be dismissed. The treatment in the two cases is at any rate different. At the Court it is conventionally farcical; at the Great Queen Street house it is mock-heroical. Mr. Brandon Thomas has taken a bright piece of M. Wolff, produced in 1892 at the Gymnase with M. Noblet as its hero, and has treated it according to processes accepted by the English adapter if not by the English public. As regards the love-making to a friend's wife, matters have been left as they are in the original, and the wife of a man who cycles all day and snoozes all the evening pays a compromising visit to the bachelor chambers of her lover. For the other mistresses of the Don Juan are substituted *fiancées*, and all is supposedly proper. Rather elementary are these processes, but if the public does not object, or with its tongue in its cheek reads between the lines, no great harm is done. Actors such as Mr. F. Kerr, Mr. George Giddens, and Mr. Standing, Misses Ellis Jeffreys, Mabel Terry Lewis, and Constance Collier, give the whole brisk exposition; and the play, though it boasts little verisimilitude, amuses and, it may perhaps be said, delights.

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